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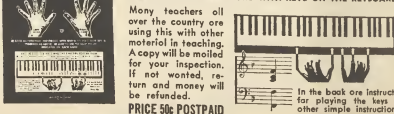
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JENKINS MUSIC COMPANY KANSAS CITY, MO.

SEVERAL NEW WORKS have been presented recently by leading symphony orchestras. Nicolas Nabokov's score for soprano and orchestra, "The Return of Pushkin," was given its first performance in New York by the Boston Symphony Orchestra, under Serge Koussevitzky. The soprano was Marina Koshetz, daughter of Nina Koshetz, former Metropolitan Opera star. The Pittsburgh Symphony Orchestra under Fritz Reiner gave, in January, the first performance in this country of Alfred Casella's "Paganiniana." Early in February Dean Dixon and his American Youth Orchestra gave the American premiere of Miaskovsky's Twenty-fourth Symphony.

STANLEY CHAPPLE, who for the past two summers has been dean of the Berkshire Music Center, has accepted the position as head of the music department of the University of Washington in Seattle, succeeding the late Carl Paige Wood. Mr. Chapple is also severing his connections in St. Louis, where he has been conductor of the St. Louis Philharmonic, the Civic Chorus, and the Grand Opera Guild Workshop.

THE AMERICAN OPERA COMPANY of Philadelphia added to its laurels in January with a very successful presentation. By presenting a production consisting of Puccini's "Il Tabarro" (The Cloak) and Menotti's "The Old Maid and the Thief." Both operas were directed by Vernon Hammond, and the well-known casts included Brenda Lewis, Robert Gay, and Robert Bernhardt in the Puccini work, and Beverly Bowser, Edith Evans, Adelaide Bishop, and Andrew Givney in Menotti's highly amusing opera.

DR. ARTUR RODZINSKI, conductor of the Chicago Symphony Orchestra since the beginning of the current season, has had his. Thirty-one years of service with the Chicago Orchestra Association, effective at the close of the season. Dr. Rodzinski was formerly conductor of the New York Philharmonic-Symphony Orchestra.

THE PHILADELPHIA ART ALLIANCE, sponsors of the Eurydice Chorus Award, has announced that no award will be made this year. The award was terminated by Randall Thompson, Constant Vaclavin, and Vincent Persichetti—none of the manuscripts submitted came up to the standards set by the Award Committee.

THE PEABODY CONSERVATORY OF Music in Baltimore has found in its library what is believed to be the manuscript of the last completed work of Ludwig van Beethoven. The composition is in the form of a canon and the music is said to be in Beethoven's handwriting. Apparently it has lain unnoticed for years in the Peabody Library.

KURT ATTERBERG, widely-known Swedish composer, is the winner of the first prize of \$250 in a competition for a new Swedish opera to be performed at the fiftieth anniversary of the opening of the present Royal Opera House in Stockholm in September 1948. The winning opera is "The Tempest," which, according to Mr. Atterberg, not only is based on Shakespeare's drama, but also follows the text almost word for word.

THE METROPOLITAN OPERA Association's spring tour, which begins on March 15 in Boston will be the longest in forty-three years. It will include the cities of Denver, Colorado; Lincoln, Nebraska; Richmond, Virginia; Baltimore, Maryland; Atlanta, Georgia; Chattanooga and Memphis, Tennessee; Dallas, Texas; and Los Angeles, California, where the company will give twelve performances.



ances. On the return trip east the cities to be visited are St. Louis, Minneapolis, Cleveland, and Rochester.

THE PHILADELPHIA ORCHESTRA programs of January 30 and 31 featured a Concerto for Theremin and Orchestra by Anis Fuleihan. The work was written especially for Clara Rockmore, the soloist on this occasion.

INTERESTING and revealing facts about family music making are given in figures recently released by a Psychological Bulletin. The figures were compiled by Dr. Henry C. Pink of the Psychological Corporation. According to this report the percentage of total families in which musical instruments are played is 42.4. Of all the people playing a musical instrument, 70 per cent play the piano.

SIGI WEISENBERG, eighteen-year-old pianist from Bulgaria, is the winner of the eighth annual Edgar M. Leventritt Award, consisting of an appearance with the New York Philharmonic-Symphony Orchestra. The young pianist, at present a pupil of Olga Samoroff-Stokowski at the Juilliard School of Music, was the winner last year of the Youth Contest of the Philadelphia Orchestra and performed the Rachmaninoff Third Concerto with that organization.

DR. J. HENRY FRANCIS, composer, organist, and teacher, has retired after serving forty-four years as director of vocal music of the Kanawha County schools in West Virginia. Dr. Francis was born in 1874 and was a full member of the faculty of the Mason College of Music and Fine Arts at Charleston, West Virginia.

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EUGENE LIST, pianist, is retiring from active concertizing for ten months in order to devote time to increasing his repertoire. Among the works to be studied

led are two double concertos written especially for him and his talented wife, Carroll Glenn, violinist. One of these works was commissioned by them from Paul Nordoff, American composer; the other was written for them by Manuel Rosenthal, French conductor-composer.

THE THIRD ANNUAL International Prague Music Festival will be held this spring from May 15 to June 6. In addition to the Czech Philharmonic Orchestra, the Leningrad Philharmonic under Eugen Mravinsky, and the Halle Orchestra under Henry Barbirolli have been invited. Rafael Kubelick and Václav Talich will conduct the Czech Philharmonic.

LAURITZ MELCHOR, famous tenor, sang in January his one hundred and seventy-fifth performance of the role of Siegmund in "Die Walküre," when the Metropolitan Opera Association gave that Wagnerian masterpiece in New York City.

MIRIAM GIDEON and Norman Lockwood have won the awards in the fourth annual Ernest Bloch composition contest. The prize is a cash award of \$150 and publication by Carl Fischer, Inc. Miss Gideon's composition, "How Goodly Are Thy Habitations, O Lord," is a chorus for three-part women's voices; and Mr. Lockwood's work is "Song of Moses for flute and three-part women's chorus."

THE BACH FESTIVAL SOCIETY of Philadelphia, with Dr. James Allen Dethlefsen, director, inaugurated its seventeenth season on February 16, with a brilliant performance of "The Seasons" by Haydn. On March 22 the Society will sing the Bach "St. Matthew Passion," with full symphony orchestra and distinguished soloists. Also during March the Bach Festival Society Chorus will join with other choral groups and The Philadelphia Orchestra with Eugene Ormandy conducting, in three performances of Beethoven's Ninth Symphony.

The Choir Invisible

HERMAN ZILCHER, German composer, conductor, and pianist, who is termed as accompanist for many artists, including Julia Culp, died recently at Wuerzburg in the United States Occupation Zone. He was formerly director of the Bavarian State Conservatory.

DR. DAVID E. JONES, prominent figure in Welsh music circles and for many years music editor of the Scranton Trib-

une, died January 16 at Pottsville, Pennsylvania, aged eighty-one. Dr. Jones, who was an authority on Welsh music, was known nationally as an adjudicator of Welsh Eisteddfods.

DR. W. E. OLDS, for nineteen years head of the music department at the University of Redlands at Los Angeles, died in that California city on January 10. His age was seventy-three. He had been supervisor of choral directors for the Los Angeles City Bureau of Music.

RICHARD TAUBER, noted tenor, known internationally as an opera and operetta artist of the first rank, died January 8, in London, at the age of fifty-five. A remarkably versatile singer, he was equally successful in a Mozart opera, or a Franz Lehár operetta. He was also a conductor, and had appeared as guest conductor of some of the leading orchestras of Europe.

IAN HAMBURG, violinist, the youngest of three brothers active in the music world, died recently in Spain. His age was sixty-five. His two brothers, Mark and Boris, have been active in Canadian musical circles.

VLADIMIR KARAPETOFF, emeritus Professor of Electrical Engineering at Cornell University, and looked upon as successful in the field of electrical engineering of the past century, died of heart disease in New York City on January 11. He was seventy-two. Born in St. Petersburg, Russia, he became an American citizen in 1909. He was the recipient of many honors from foremost institutions. He ran for State Engineer of New York in the Socialist Party ticket, but later resigned from the party because he believed that it was wrong for persons of foreign origin to strive to change the United States Government. He was a gifted musician and had studied at the Tiflis Conservatory in Russia. He invented a five string 'cello and wrote many compositions, most of which were published. In 1943 he became totally blind. Dr. Karapetoff was an Erasmian enthusiast and contributor for many years.

NICOLA A. MONTANI, one of the most influential and lovable figures in the field of liturgical music, passed away January 11 at his residence in Philadelphia. Organist, composer, and journalist, he was most famous as the founder of the Society of St. Gregory of America, for the advancement of Catholic Church music. In Pope Pius XI bestowed upon him the Order of the Cross and the title, Knight Commander of the Order of St. Sylvester, one of the highest distinctions conferred by the Church for work in art and science.

Mr. Montani was born in Uica, New York, and trained in the Baron Kameier Conservatory of St. Cecilia in Rome. He received the honorary degree of Doctor of Music from St. Ignace Hall, New Jersey. For years he was editor of The Catholic Choirmaster. He will be remembered by many friends and admirers of his for his learning, his splendid character, and his fine outlook upon life.

(Continued on Page 191)

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COME gather round, folks.

A letter from a grandmother has just arrived and it is too good to miss. Part of the joy of editing THE ETUDE is reading the beautifully frank and revealing letters which our readers of all ages all over the world pour in upon us. We always try, if possible, to reply in a helpful manner. Now and then the letters stamp us. For instance, a good friend of THE ETUDE writes:

"Would you please give me the approximate cost of a large harp; the kind David played on for King Saul? Also the names and addresses of companies that handle them, and also the name of a beginner's instruction book for such an instrument." We explained that of course the manufacturer had been out of business for some time, but if he were to write to a certain present day musical instrument dealer, he could learn about some musical descendants of David's harp that probably would please him.

The following letter (from the grandmother we mentioned), is so splendidly American in its spirit that we are proud to pass it on to our readers.

"EDITOR OF THE ETUDE:

"All my life I have had the desire to play the piano. I have always had one in my home, but circumstances made it impossible for me to study. It was my great love for music that made me take THE ETUDE Music Magazine for many years.

"One day in the October issue of 1942 I read an article, 'Wife Begins at 40.' I was entranced. The idea of studying music as an adult never entered my head. I asked myself, 'Why couldn't I learn to play at forty-five?' I walked straight to the telephone, called a teacher in our town who is considered one of the finest, and asked her advice. To my delight she said she would give me a trial and assured me age had nothing to do with learning to play the piano.

"My family laughed at me—thought it was a great joke. Me, a grandmother, taking music lessons!

"I went to work with a determination to learn to play. My teacher is very strict, for which I am very thankful. She gives me every encouragement to go on. My practice period comes first each day. I see to it that nothing interferes. Rising at 6.30 A. M. enables me to give my best to the practice period before I go to business. (My husband and I have a ladies' apparel shop.) Usually I practice two hours a day, but much of my leisure time in the evening is spent at the piano.

"I was forced to give up my music for one year, after the first six months of study, due to illness, but as soon as the family physician approved, I was back at it again. Many days, while recuperating, I spent hours reading and rereading my stock of

Wife Begins at Forty-Plus

Now my son is home again with his family and has resumed his study of the piano! He never showed much interest when he studied as a child. My brother, a local business man, after seeing my progress in adult music study, has taken up the saxophone. He, too, thought he was too old to learn. All this from one issue of THE ETUDE!

"Last year our high school conducted adult evening classes. I enrolled for music appreciation. This fall I expect to enroll again. I feel a new world has opened for me.

"My piano teacher uses many of the beautiful compositions in THE ETUDE for me to study. Although I am doing only three and a half and fourth grade work, after my less than two years' study, I am looking forward to the time when I can really play some of the beautiful selections by the great composers.

"To me, practice is a happy privilege. The scales and technical studies are not work, but a pleasure.

"So many times I have read in THE ETUDE of beginners making a success in their study of the piano, especially the article by Mr. Joseph Kingsbury in November, 1945.

"My teacher asked me to play a duet with her at her annual June recital this year. Nervousness and self-consciousness almost kept me away, but again I was determined to overcome my personal feelings. I played at that recital and I don't believe I will ever be afraid again.

"I hope I have not bored you with this rather lengthy letter, but I want you to know that I shall be eternally grateful for the great happiness THE ETUDE has brought me. I know I shall enjoy my later years with my music. I hope to be able to study the rest of my life.

Sincerely,
Mrs. F. H. CLAYPOOLE."



HER ROYAL HIGHNESS, ALEXANDRA VICTORIA
Queen of the United Kingdom of Great Britain and Ireland (1873-1960) and Empress of India (1877-1901). Queen Victoria is reputed to have commenced the study of Hindustani when she was over seventy years of age.

Orchids to you, dear lady, and many of them! Also, our thanks for giving us an opportunity to discuss a subject which we have brought up before in THE ETUDE.

In these days, thousands of individuals take up music when they are well past forty. Just because many of the world's greatest musicians have begun their musical careers shortly after they have begun to toddle is no reason why anyone whose fingers are not ossified should not have the fun and intoxication of studying music. There are now numerous books for adult beginners which dodge the kindergarten appeal and are adjusted to the more mature understanding of the amateur adult music lover. These players do not set out to become virtuosi. They do, however, seem to grasp

(Continued on page 197)



CHICAGO BUSINESS MEN'S ORCHESTRA. GEORGE DASH, CONDUCTOR

Spare Time Orchestras

Musical Amateurs of Notable Ability

by Shirley Kessler

Like buttercups in a field of spring, "spare time orchestras" and "choral groups," many of symphonic dimensions, are springing up all over America. Their number depends upon the supply of available musicians with training adequate to the demands of the ambitions of the director. With thousands of unusually competent players, who have been drilled in fine high school orchestras, coming into the field each year, this is not surprising. Yet numbers of people throughout the country are finding a new thrill in life by playing in an orchestra. It is estimated that in a fifty mile radius around the City of Philadelphia, there are at least fifty amateur orchestras playing serious and lighter works, under the direction of competent directors. Spare time orchestras are not new, by any means. There have been scores of them organized in Europe during the past two centuries. The immense interest in music developed in the United States in recent years has proceeded along democratic lines, and whereas, in the past, spare time orchestras were often limited to the so-called intelligent and aristocratic, the orchestras of today are essentially representative of the whole American people.—Editor's Note.

ABOUT twenty-five years ago, the late George Lyttton, son of the now hundred year old Chicago merchant owner of the Hub department store, huffed and puffed away the boogey of Genius. Soffing at the popular caricatures of madmen, he broke apart, lean and unboomed exhibitionists with special tapering fingers, of unstable constitution and exalted ego, he proved that even a butcher or baker could play and appreciate symphony music—that the ear and heart for music could flower in any occupational field. For there were no more matter-of-fact men than those who formed his Chicago—Business Men's Orchestra.

At a recent press interview, these players appeared in the habiliments of their daily occupations. A young man in a red plaid jacket busily tooted his horn beside a white-coated barber and an aproned tradesman. They shared a row with prominent attorneys and bankers, all of whom were subjugating an accent on individual vested interests, to the baton and musical harmony. Their sixty players have so pleased the public with high caliber playing, that Lionel Barrymore, himself a music hobbyist, was honored in having them introduce his First Piano Concerto at their 1946 concert. Yet they started out as humbly as Judge Leopold Prince's family musicians, which have now blossomed into performances by the (New York) City Amateur Symphony Orchestra, consisting of one hundred and ten players. Last year, this orchestra played twelve concerts to audiences, averaging 20,000 nightly, who have learned to appreciate "highbrow" music while munching peanuts on Central Park benches and grass.

The Judge, a lifelong music addict married to a coloratura soprano and pianist, believed that group participation was the only way to true musical enjoyment. So, twenty years ago, he and his son started to play violin duos. Friends joined in the group, and soon they were picking the sidewalks outside his house to listen to the home made music. From then on the group grew, switching its musical home to a school auditorium. Mayor O'Dwyer recently commended the Judge for his concerts, as a civic work of great importance. These free performances bring pleasure to the public, but the Judge insists it is the stenographers, house painters, and school teachers in the ensemble, who have the most fun. He himself leaves the bench of Municipal Court on Fridays, and, with violin in hand, happily leads his orchestra through the joyous abandon of a Strauss Waltz or a Mozart Overture.

Although not especially trained for it, the Judge, like other amateur conductors, knows his business musically. And, with patience and enthusiasm, he can lead a group of hopefuls, finding an individual approach to each player and each instrument.

The Judge, now sixty-five, is the oldest member of his orchestra. To him, music has been the "profoundest and happiest fact" of his life. Music is one hobby, unlike sports, in which one's participation grows increasingly satisfactory with the years. The deeper insights of Beethoven are realized only by the mature, and even more so by the aged musician. One can learn to play at three or at sixty-three. One Mid-Western group is made up of grandmothers; there

are preschool age quartets in Wisconsin.

For many young men and women, the amateur orchestra has been a helpful bridge between school or solitary playing and the professional symphony. These orchestras are a proving ground, providing experience with all kinds of music, without which many a talented youngster would not pass a professional audition. Carol Brice, now a soprano contralto, started with the New York City Amateur Symphony Orchestra, and every major symphony orchestra in the country has some of its graduates. One boy, whose father thought it effeminate and foolish to be a musician, was miserable as an accountant. He resumed practice on his bass in this spare time orchestra, and he is now a professional musician and a happy man.

Amateur Orchestras

For the larger orchestras, there are waiting lists. Typical of the many letters Judge Prince receives was a recent one from a woman violinist. Discharged from the WAO, now a librarian, she is eager to return to work on the radio, but has been unable to connect with anything in music. May she be auditioned for his group?

Occasionally, the outside occupation of a player interferes with his performance. A woman detective, playing a wind instrument in the Staten Island Civic Symphony, had to eat seven meals a day in a certain chain of restaurants. Not only did she suffer gastro-intestinally, but she had to give up playing her oboe while the assignment lasted.

But for the typical amateur, orchestra participation has been the perfect counterbalance to his daily work. Life has been beautiful for those who have found this escape from the monotony of song and fellowship. The playing amateur takes his music seriously, for ensemble playing is work; his pleasure lies in the complete absorption necessary for him to master a piece and the thrill of getting a measure right.

Medical men and women have found this outlet particularly appealing. A tense doctor will dash into rehearsal, join his colleagues in a spirited rendition of Mendelssohn's "Fingals Cave" or in a struggle with Beethoven, and soon have a relaxed, beside expression, having forgotten all about Mrs. Brown's appendectomy. It is his very lack of practiced musical skill, which demands that every brain cell grapple with his musical problem.

Medical people are one group who have banded together as a vocational entity, probably because outsiders would have no patience with the unpredictable orchestra membership. In an interesting study of occupational handicap, the Doctors Orchestra Society of New York (including doctors, dentists, pharmacists, laboratory workers, and nurses), Ignace Straszfogel of the New York Philharmonic Symphony, conducting, as well as similar groups in Dayton and Boston, have put on harmonious and skillfully executed concerts. Again the public has learned—and benefited, as receipts are used for medical projects and charities.

Scientists either love music—or hate it. Not only is the preeminent scientist, Prof. Albert Einstein an excellent violinist—there are many nose, throat and oboe specialists, and (Continued on Page 142)

IN speaking of training, let us clarify the issue by stating at once that we have no method to recommend, no exercises to suggest, no counsels for individual problems at the keyboard. Those matters are too individually different to permit of any helpful discussion in a general way. What the young pianist needs to assist him at the keyboard must be analyzed, at the keyboard, by a teacher who understands the structure of his hand, the structure of his mind, and the capacity of his talent. Further, actual keyboard problems have only relative bearing on musicianship—and musicianship is the most important goal that a young artist can set for himself.

"Let us begin, then, by asking a question. If you have the opportunity of examining a metropolitan newspaper and looking at the advertised piano debuts (more than a dozen each week), ask yourself how many such debuts have taken place during the last twenty years. Then ask yourself how many of these debutants have emerged, within that same period of twenty years, as recognized artists. A dozen at the most! This means that somewhere, something is wrong in the training of our young aspirants to honor. Indeed, upon examination, one can find several things wrong!

"The first, perhaps, is a certain tendency to get ahead in a hurry, which has been commented so often in serious talks on serious musicianship that there is nothing new in mentioning it again. Still, there it is! We all know of cases of young performers—gifted ones—who are so intent upon 'making a career' that they rush into it before they are ready. This means, of course, that they take a great chance, simply because they are not ready. And while life itself may have a certain element of chance in it, art may not! On the concert stage, the performer is completely, mercilessly exposed. He can hide nothing. Whatever is in his mind, whatever he has to offer, is starkly, honestly revealed. The very fright that comes—always, invariably—with bringing oneself before an audience, is enough to make the young performer lose much of the control he has when he plays in his teacher's studio. Indeed, unless he has a very solid reserve, he risks losing everything! This is exactly what does happen to the young performer who 'takes a chance.' The point, then, is to consider a preparation for artistry that rules out chance and substitutes certainty.

The Inborn Talent

"The first step, of course, is to make sure that genuine artistic capacity is there—inborn, as talent always must be. This is no easy thing to decide. Nature develops differently, and where one youngster may make a spectacular start, another may develop so slowly that it takes years for him to show what is in him. At all events, we must be sure of this: that art, not a business, and that art is, unfortunately, not accessible to all. It is, simply, a gift—an extra something that is born into one person and not into another. If it is not there, it cannot be made to produce it. But if it is inborn, it will be quite valuable without training! Thus, the concert stage is not for everyone who can learn to play very fast and very loud—and playing fast and loud is not a part of musical training.

"The second step is to develop the inborn gift, so that its happy possessor will one day (but not in a hurry) be able to make beautiful music. This may be an early start, or even later; never later than ten years of age, and earlier than that, if possible. Except for singers, no artist can hope to begin his training even as late as fifteen or sixteen. (It is his quickness, of course, that enables an artist to train himself to find pleasure in music at any age.) In the early, formative years, then, the future artist must begin to make the feeling of the keyboard his second nature. He must be entirely an art, he pursues, he must work at it as mechanics as a craft—three for his hands. This means no less than a trade of practice a day, preferably five hours. Just what he is to practice, and in which order, must lie with the teacher, to say. In general, he must work at technique—and technique means a great deal more than fleet and finger flingers!

"Technique means knowing how to handle the piano. Many young people confuse technique with fast runs,

A Conference with

The Training of an Artist

Pierre Luboshutz and Genia Nemenoff

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PIERRE LUBOSHUTZ AND GENIA NEMENOFF
Famous duo-pianists

fortissimo, when such an effect is produced, they say 'Look at his technique!' Certainly, dynamic control and speed are not a pianist's technical equipment—but they are not the whole of it. The term *fortissimo*, indeed, alone can never mean much more technique than the *prestissimo fortissimo* passage. Technique means knowing how to play slow, fast, relaxedly, excitedly: how to love, hate, be angry, those emotional states with the fingers on the keys, the musical feeling must be there first.

Good Taste in Music

"Thus, it is important to combine technical control with the acquisition of good taste in music. Now, while taste is inborn, taste, happily, is not. It can—indeed, it must—be developed. A large part of the young artist's training, therefore, must be the acquiring of good taste through hearing good performances of good works. Either in personal performance or through mechanical reproduction, hear all the good music you can. Compare styles and schools. Compare interpretations. Study the classics—not merely the pieces you prepare for your lessons, but all you can lay your hands on. And, most important, play chamber music. There is, perhaps, no better way to learn to hear, to become familiar with music than in playing with others. If you have no facilities for playing in a group, you should certainly be able to find at least one friend to play with you.

"This matter of listening to music to develop taste

Pierre Luboshutz and Genia Nemenoff (in private life, Mr. and Mrs. Luboshutz), who rank among the great duo-pianists of history, have built the perfection of their ensemble from widely divergent backgrounds. Mr. Luboshutz, born in Odessa, was graduated from the Moscow Conservatory where he absorbed the "Russian school" of the piano. Miss Nemenoff, a native of Paris, was trained in the "French school" of the Paris Conservatory. Both were launched on their separate careers of solo playing before they met. Having always had a great interest in ensemble playing, Mr. Luboshutz persuaded the sympathetic Miss Nemenoff to play a few works with him. Their entire compatibility resulted in a friendship which led to their marriage and to the organizing of their duo team. In the following conference Mr. Luboshutz and Miss Nemenoff talk of important factors in the training of the young artist.

—Editor's Note.

leads directly into the art of listening. For it is an art! Young people can do themselves no better service than to develop it. The groundwork of good listening is reverence. Don't approach a great work—or the performance of a great artist, however that is a great artist! Nothing in life is perfect, so dismiss the imperfections at the start and prepare your mind to accept the good. It is a mistake to listen for faults and to say, 'I can do it better.' Try it and see! The secret of good listening is to come with an open, a reverent, mind and then to relax and find out what the music does to you emotionally. For the test of music is its ability to move things that can be determined cerebrally. The artist cannot make up his mind to move you, and you cannot make up your mind to be moved. It has to happen. If it does not happen, the fault may be the performer's, or the work's—in which case he is the listener! Some listeners shut out the music itself in their eagerness to watch for 'effects.' Now, it is well enough for a small child to 'see how fast' a pianist can take their movement of the Chopin Sonata; but the cultivated listener won't mind about the speed—he will be listening to the music. There is a vast difference between the two kinds of listening.

"To return to our discussion of how to study, let the start be gradual and slow. Begin with the simplest classics and grow into the more profound works. Don't rush, jump, or plunge into them. The progressive advancement in actual playing should be accompanied by a progressive study of theory, harmony, orchestral values, history of music, and so forth. The great European conservatories required nine or ten years of intensive study—and intensive testing and grading—before they permitted their candidates to approach the concert stage. And that, of course, was an excellent thing, since those intensive years developed musicianship.

True Musicianship

"It cannot be too strongly stressed, or too often repeated, that the goal a young aspirant sets himself must be musicianship, rather than pianistic effects. You need adequate speed and effects, of course, to make music come to life, but to show off such matters for their own sake is very much like bragging of the fact that you take a bath! (Continued on Page 191)

"MUSIC STUDY EXALTS LIFE"

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

MARCH, 1948

Rachmaninoff As I Knew Him

by Serge Bertensson

Mr. Bertensson, in prefacing his article, states: "On the approach of the fifth anniversary of Sergei Vasilyevich Rachmaninoff's death [March 28, 1943], I have considered it appropriate to bring together some impressions and human minutiae of his life—details not of the great artist about whom critics and biographers will write in the future, but warm moments from the life of a simple man, who was charming, kind, generous, lacking in artifice or pose, and full of the noble modesty that attaches to the truly great. For some reason Rachmaninoff maintained a reputation of being haughty, gloomy, inaccessible, reserved—'laid out.' This reputation may have stemmed from his custom of appearing on the concert platform with a serious, concentrated face, without the stereotyped smile usually adopted by the musician before audience or camera. In any case, this reputation was born, and was persistently sustained by some of the newspapermen. Rachmaninoff dreaded interviews, and never smiled in talking with reporters. This is no wonder, when he could expect questions such as this: 'Who orchestrates your compositions, Mr. Rachmaninoff?' With his most serious expression, Sergei Vasilyevich answered this one. 'You see, here in America people are so rich, and therefore composers here can engage other musicians to orchestrate for them. But in Europe we are so poor and have to orchestrate our own works.' The legend of Rachmaninoff's austerity means nothing to those who, like myself, knew his kindly sweetness, his love of a good joke, his delicate sense of humor, and his loving laughter."

—Enrico's Note.

RACHMANINOFF'S genius as a composer and pianist was always warmed by his heart. Such warmth was naturally ever present in his personal life. I was so fortunate as to know Rachmaninoff intimately—within the surroundings of his home and in his hours of rest and recreation among his friends and family. What love I saw him display for people, what kindness and consideration for his intimates, and what an abundance of good feeling towards those who inspired his affection and the perfecting process of the artist. Stanislavsky was firmly convinced that through art, the minds and souls of all people grow more susceptible to all that is good and true human.

With Rachmaninoff's entire creative life dedicated to such spiritual problems, he found allies and sympathies among us. His sense of humor and power of observation were fine, without any drop of acid, and he loved to tell stories. When he told of people he had encountered and impressions gained from his colorful life, he always kept his own figure modestly in the background, bringing the others into the bright foreground. At the same time he was a good "listener," making a wonderful audience for talented talkers and story-tellers.

Memorable Evenings

My first meeting with Rachmaninoff took place in January, 1929, when I visited New York with the Moscow Art Theatre, headed by Constantin Stanislavsky. The senior members of the company, along with Stanislavsky, had known Rachmaninoff in the years before the Revolution and his departure from Russia. Sergei Vasilyevich had always been a devoted worshipper of the Art Theatre and his attitude towards Stanislavsky was based on extraordinary admiration—I may even say tenderness. Therefore, it is easily understood how happy Rachmaninoff must have been when his beloved Muscovites arrived in New York City. After several years of separation from Russia, it was like a meeting with Moscow herself. He and his family came to see each play of our repertory several times, visiting us back-stage, which is where he and I first met. Soon, I was being invited by other members of our company to visit the Rachmaninoffs at their hospitable home on Riverside Drive. We came on nights after the performance, and what memorable nights these were! There were lively theatrical and musical recollections, discussions of the day's events, stories told by the host, his cousin Alexander Siloti, the choreographer Michael Fokine, Stanislavsky, Knipper-Chekova, Rachalov, and Moskvina. It was an experience to watch Rachmaninoff listening to the sharp and lively stories of Moskvina about the back-stage life of our theatrical family, told in the "juicy" flavor of typical Moscow speech. Catching every word and watching every movement of Moskvina's expressive features, Rachmaninoff's face, usually so pensive and concentrated would be transformed: it became almost childlike, even his deeply graven wrinkles would vanish, and he would laugh, throwing back his head, and brushing away

tears of joy with the back of his hand. Moskvina was also an expert in the Russian folk song, singing dozens in a very pleasant medium voice to the accompaniment of Fyodor Ramsh on the accordion. On occasions we became an improvised chorus, with our host at the piano.

No less than the fun and music did Rachmaninoff enjoy the serious conversations that were inevitable in the presence of Stanislavsky, whose thoughts were always turned towards art and the perfecting process of the artist. Stanislavsky was firmly convinced that through art, the minds and souls of all people grow more susceptible to all that is good and true human. With Rachmaninoff's entire creative life dedicated to such spiritual problems, he found allies and sympathies among us.

A Notable Experience

When the Moscow Art Theatre played in Philadelphia, Rachmaninoff personally arranged with Leopold Stokowski to seat our entire company in the wings during a concert by The Philadelphia Orchestra, conducted by Stokowski, with Josef Hofmann as soloist. Afterwards, it was exciting to watch Rachmaninoff, Hofmann, and Stokowski, together with Stanislavsky, and his troupe, met in conversation and ideas. We all had been very much impressed by the influence of Stanislavsky's spoke of his envy of musicians, and of music's advantage over the theater in reaching the hearts' hearts. Rachmaninoff appeared overjoyed in having been allowed to be the instrument in bringing together such an unusual gathering of great artists.

In 1924 the Moscow Art Theatre made a second American tour, and in the winter of 1925-26 the United States saw and heard the lyric branch of our theatre—the Musical Studio under the direction of Vladimir Nemirovich-Danchenko. One of the operas in its repertory was Rachmaninoff's "Aleko," based on Pushkin's poem *Gypsies*, and composed at the age of eighteen on his graduation from the Moscow Conservatory where it won a gold medal. During the New York performances of our theatre my old friendship with Alexander Siloti continued, and I saw a great deal of Rachmaninoff.

The years passed. I left the Moscow Art Theatre, Moscow, and Russia, and became a resident of Hollywood. My meetings with Rachmaninoff were fitted into the brief intervals between his concerts in Los Angeles and nearby towns, when he and his wife, who always travelled with him, stayed in Hollywood. Chalapoff and son Pyotr, also now a resident of Hollywood, whom the Rachmaninoffs had known since childhood and loved like a son, spent all his leisure time with them. He introduced them to our good friends Gregory Ratoff,



SERGEI RACHMANINOFF

We are indebted to Mrs. Natalie Rachmaninoff for this portrait, which she has selected for *THE ETUDE* in connection with this article.

the film director, and to Akim Tamiroff and his wife, Tamara Shayne, and we all enjoyed several friendly gatherings on each of Rachmaninoff's western tours. Sergei Vasilyevich rarely saw a motion picture. Nevertheless, he was extremely interested in film making, and was eager to know everything that happened in the studios, and how the actors and directors worked in these unusual conditions. Professional talks with Ratoff and Tamiroff, both launched on successful film careers, pleased Rachmaninoff.

Rachmaninoff grew quite fond of California, and when he came to Los Angeles on his 1941 tour, he told me that he would like to spend the following summer vacation with his family somewhere near Hollywood. In April 1942 he renewed his request by mail, asking for a comfortable but isolated house on a hill with a view, and a garden. My search met success in the form of a Beverly Hills estate with a large house, a big music room able to accommodate two grand pianos, a swimming pool, and the all-important garden. It had been very much impressed by the influence of the ocean. It was a sunny, delightful place, and its nearest neighbors were at a distance, at the bottom of its hill. I negotiated with its owner, the motion picture actress, Eleanor Boardman, and the renting of the estate was settled. By the middle of May the Rachmaninoffs had moved in, pleased with everything.

An Unusual "Rectification"

Not far from this hill lived Vladimir Horowitz with his wife and daughter. Sergei Vasilyevich was fond of the entire family, and I heard him repeatedly express his admiration for the talent of the famous pianist. Horowitz frequently visited Rachmaninoff, and they played duets for their own pleasure, without an "audience." I was once invited to attend one of these exclusive concerts, and other than the members of both families, I was the sole auditor. The program included a Mozart sonata and D Major piano concerto, and Rachmaninoff's Second Suite for two pianos. It is impossible to express my impression of this event. "Power" and "joy" are the two words that come first to mind—expressive power, and joy experienced by two players, each fully aware of the other's talent and perfection. After the last note, no one spoke—a time seemed to have stopped. I, for one, forgot that I was living in Hollywood, where the word "art" has a habit of slipping from one's mouth. When I came home that night I wrote down the (Continued on Page 193)

DEUE to the immense popularity of the mode, "A Song to Remembrance" which deals with Chopin's life (with many historical exaggerations and inaccuracies), music students are showing a great interest in studying works by the Polish composer, and music publishing companies are unable to supply the tremendous demand for his works. Whereas, most of the compositions by Chopin are distinctly for advanced music students, the execution of a number of "irregular rhythms" (that is, when each hand plays a different rhythm) can be greatly facilitated for the less advanced student.

The piano always will be a difficult instrument to play because of the complexities of rhythm found in its literature, but the sooner the pianist decides that it, the greater will be his measure of success. Conquering these rhythms can do a great deal for one's sense of well being! The vocalist or violinist has comparatively few instances when cross rhythms occur between his voice and the accompaniment, and even when they do occur, how seldom does the soloist execute an accurate "two against three" when it is required!

Chopin, perhaps more than many other composers of his time, freely indulged in various rhythms to be played simultaneously. In their final state these rhythms should never sound jerky nor call attention to themselves. Upon hearing an artist play such rhythms so smoothly, one feels like asking himself: "Just what did he play that passed?" Unobtrusiveness is a quality that the artist has developed highly.

One of the most common irregular rhythms in Chopin as well as in other composers' works is known as "two against three." Although it is not a particularly difficult rhythm to execute, one must be alert to count 1, 2 and 3, with the "and" half-way between the 2 and the 3. It could be illustrated rhythmically thus:

Ex. 1



(In all illustrations the plus sign is used to denote the "and.") The hands start together on 1, the and representing the left hand in case there are three notes in the right and two notes in the left hand, thus

Ex. 2



Check your counting by having the metronome tick thirds of beats. The first step in learning this rhythm



counting 1, 2 and 3, until the hands have reached the seventh octave in the right hand. Examples of two against three are found in the *Moderato cantabile* section of the *Fantasia-Improvisu* Op. 66, by Chopin. This composition has been chosen as a model because of the many irregular rhythms and the typical Chopin embellishments that are present. Since a number of explanations will be made in the next few paragraphs, it is suggested that the first eighteen measures be numbered, beginning with the measure marked *moderato cantabile*.

In the first measure the two against three figure should first be practiced without the mordent. Later, as the rhythm becomes more clear, it can be inserted as indicated.

In the third measure the D-flat is as most as if it were struck with F in the left hand, and it could conceivably be played that way. At least be sure that the sixteenth note does not sound like a grace note or a note that has been slighted. After this is the melody note and should be lingered on a trifle and not sound rushed. In playing ir-

Jo. C. Morin, famous sculptor, making the bust of Chopin now erected in a park in Buffalo.

MAKING A CHOPIN BUST

MARCH, 1948

Irregular Rhythms in Chopin

by Irving D. Bartley

is to use any two C's on the piano, an octave apart, with the right hand playing three notes and the left with two notes to the beat. Count aloud for every note that is played. Then reverse the procedure by having the right hand play two and the left hand three notes to the beat, still counting aloud.

The second logical step in the mastering of the two against three rhythm is to play the scale of C, with the correct fingering, three notes in the right and two in the left hand. The hands will start an octave apart, but will be two octaves distant by the time the third octave is reached. Then descend. Similarly let us assume that the right hand has two notes to the beat and the left hand three. In this case it will be necessary to start two octaves apart and proceed, still

regular rhythms it is always better to play the melody considerably louder than the accompaniment so that any possible deficiencies in the subordinated part may be covered up. Make sure that the melody is correct in rhythm at all times.

In the seventh measure of the *Fantasia-Improvisu* the grace notes can come in almost at any time provided they are not rammed in. The bass must not be played with a lighter touch also. The bass must not be affected in any way and should flow smoothly without any trace of irregularity.

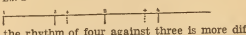
In the eighteenth measure the group of notes marked with a seven are often played quite freely. The first six notes can be played considerably faster than indicated and a short rest (as is so often found in Chopin's works) inserted at the end of this phrase before playing the high A-flat. The rhythm in the left hand should be more or less intact during the rubato of the right hand. It would be almost next to impossible to give any explicit directions on how to count in this case.

In the next measure the sixteenth notes (A-natural and E-flat) must not be as short as grace notes and should have some degree of pressure applied.

On the first page of the *Fantasia-Improvisu* will be found many examples of "four against three" notes to the beat in the right hand and three notes in the left. It should be said that the grouping of the notes as found in the third and fourth measures, as well as those in the succeeding measures, are not true sextolets (or septuplets), but the double triplet, as will be seen when the composition introduces the melody part. Therefore it will be impossible to accent the first, third, and fifth notes from the fifth measure and, since the melody in no wise permits such a treatment.

Four against three is found in measure after measure and should be taken very slowly at first, counting thus: 1 2 + 3 + 4. Note that the first and second are closer to the 2 than the 3; also that the second is closer to the 4 than to the 3. To demonstrate this point, if one will fold a piece of paper first in fourths, marking the creases 1, 2, 3 and 4, and then fold this same piece of paper in thirds, marking the creases with and this will be the result and the position of the *ands* is then corroborated.

Ex. 3



Since the rhythm of four against three is more difficult to count because of the irregular position of the *ands*, it will be most advisable to have the metronome tick fourths of beats. Again having the right hand take one C and the C below, the exercises should be taken repeatedly, first

Ex. 4



and then occasionally varying the procedure

Ex. 5



After this section of the composition has been taken with every note counted, the practicing of hands separately for fluency and the "feeling" of the rhythm may be done. Then, as a sort of testing process, the hands may be taken together. Since the right hand is more difficult because of its awkward slants, it will take considerable practice before a definite sense of security is felt on (Continued on Page 198)

The Monthly Rates

An interesting letter comes from M. P., California, and I will publish it here as this subject is of capital importance to all those engaged in the teaching profession:

"Miss M. M. of New Mexico seems to be worried about changing monthly rates. That has been my system for many years, and it works out very well. There is a monthly tuition which includes books and sheet music. I do not refund for missed lessons unless I declare the lesson a day. Since the parents do not have to buy the music, they save on carfare and time. Another good feature is that I'm sure of the monthly income. Every year, I clean out my department as the saying goes, which means that I expel the students that are not a credit to me. When a new student comes to me, I give the younger and his parents a 'pep talk' and so there is no misunderstanding right from the beginning. Act a little independent and you will get fine results."

"That is exactly what I have already emphasized several times, and I like the directness, the professional tones of the above. Fellow Round Table players, please notice: we are no longer in depression times, and actual conditions fully warrant a change of tactics and policies. All will be benefited by a strict observance of principles which, if presented from the first convincingly and intelligently, are bound to create better relationship and cooperation between all concerned."

What Is "Sentimentality"?

I am supposed to be a good pianist. This one question, however, on which I and many others would like your opinion: Just what do you think sentimentality is? Interpretation is?

J. L. P. Maine

"Sentimentality" in interpretation is an exaggeration, a distortion of what the proper expression ought to be. In this respect I might refer you to my article in *The Enthusiast* of July 1947 concerning the Conservatoire National de Paris, where a paragraph dealing with 'style' answers some points of your question. But let us elaborate further:

In a Beethoven *Adagio*, or a Chopin *Nocturne* for instance, what type of expression should be used? In Beethoven: noble, dignified, profound. In Chopin: romantic, poetic, and pathetic. In other songs, however, always performed with the reverence and the respect due to them? Indeed not! Too often they are distorted, and Beethoven and Chopin have to stand the treatment that some bombastic *tenore robusto* would give to the "flaccid" *Arie*, some moon-struck crooner to a revival of the Prisoner's Song, or a loveless night club pianist to the maulin strains of the "Warsaw" Concerto.

What happens, then? Style is destroyed; vulgarity replaces distinction; music is vilified.

Generally the earmarks of sentimentality are as follows: an excessive repetition of notes, an exaggeration of accents and contrasts; an over-effusive, over-dramatic manner of delivering and phrasing which is like a caricature and which is often often accompanied by attitudes ranging from a wiggling over the piano bench, to raising the head with inspired airs and turning toward the stars (or rather the ceiling) with wide-open and staring eyes.

The Teacher's Round Table

Conducted by

Maurice Dumesnil

Eminent French-American
Pianist, Conductor, Lecturer
and Teacher

Correspondents with this Department are requested to limit letters to One Hundred and Fifty Words.

Such is "sentimentality" as I see it, a good thing to keep away from, if one wishes to remain faithful to the great masters' thoughts, and obedient to the mandates of discrimination and good taste.

Bach Fan

As the sounds of a Bach Choral emerged from a neighborhood window, the buxom lady sank into an attitude of ecstatic delight.

"My dear . . . I just 'drool' (here, a descriptive gesture, as the hand cascaded down from the lips) when I hear Bach," A pause.

"Oh . . . If I could only play the Bach and Rachmaninoff 'Pre-love,' I'd . . ."

"You'd be happy?"

"Why, I think I'd just die!"

So much for the Bach fans of today.

Debussy Pedaling

Will you please explain to me the meaning of the following: 19. One half-20. One quarter-and-30. Long sustained damper pedal, as used in playing Debussy. Thank you.

(Miss) M. S. New Jersey

I might deal with this subject in the question-and-answer way. It being given that when the damper pedal is depressed all the way down the dampers are lifted off the strings, and the strings vibrate:

Q—What happens if the foot goes up and the pedal is released?

A—The dampers come back onto the strings, and the vibration is choked.

Q—If instead of releasing the pedal all the way up, it is done only half way and quickly (then down again), what happens?

A—The dampers touch the strings, but more lightly; thus not enough to completely choke the vibration; as a result, the sounds continue to some extent.

Q—Will the process be similar in quarter-pedaling?

A—Exactly. Only, still more vibration will be "brushed off."

Q—Can this be used in the case of long, sustained damper pedals?

A—Indeed I can, and must be used. In this way a pianist can model the elusive effects in Debussy by "drowning" the tone, much in the same way as an artist uses the stump here and there in charcoal, or pastel drawing.

Note:

Of course the terms "half," or "quarter"-pedaling are only two in a limitless number of in-between possibilities. One must also bear in mind that the vibrating power increases as one goes down toward larger strings, implying more discretion in damper pedal use, and decreases as one moves toward the shorter strings of the treble.

For more details on this subject, I might refer you to my short book, "How to Play and Teach Debussy," which contains special exercises, and a complete explanation of the problem.

Making Key Signatures Easier

As everyone knows, young beginners often find it exceedingly difficult to figure out what's what in the number of sharps and flats connected with key signatures; so I think our Round Table readers will be much interested by the following systems which seem very ingenious and ought to prove helpful in many cases.

"Here is an idea that came to me. 'There isn't a new one,' writes R. W. VII, New York. 'I tried it on an eleven-year-old pupil, and in five minutes he knew the keys in six sharps and six flats.'

"Sharps naturally go forward, so we start on the note D, next E, next F-sharp, G, A, and B. These letters in order, we add the number of sharps, and so on, meaning the number of sharps in each successive key. Example: D-2-two sharps, E-4-four sharps and so forth. Note: going up for the sharps there is only one black key tone, F-sharp-4.

Now for the flats: their natural motion is backward, so we proceed with B-flat, A-flat, G-flat, F-flat, and D-flat, to which we add the number of flats, 1, 2, 3, 4 (B-flat-2-two flats, figures 2, 4, 6, 8, and so on). Note: this time there is only one white key tone, F."

"Thanks also for suggestions to R. W. VII, for this simple and so effective method. And now here's another good one submitted recently by a member of my

Piano Clinic in Toledo, Ohio:

"G is called the 'Mother Scale.' Count up five tones (to the dominant) and you find the next scale or G, which has one sharp; this sharp is located directly in back of this G (one half tone below F-sharp)."

"Now count five tones up from G, and you find D. Keep the F-sharp in mind and add the new one by taking the tone directly in back of D (G-sharp)."

"Remembering that for each new scale, always keeping the old sharps in mind and adding the new ones to them. For scales with flats: after the sharps have been thoroughly learned, start with the scale of one flat which is F major. The one accidental, or B-flat, is the new scale itself. Tell the pupil to spell and memorize the word 'Bead.' B-E-A-D. So, F having one flat which is B-flat, B-flat will have two flats (the new one being E-flat). E-flat will have three flats, and so forth. When G-flat major is reached the scale is already familiar through the enharmonic F-sharp major scale, previously learned. In this way, the scales are conquered easily and in order."

Here again, I'll say: "good." But beware, my young friends, and don't run away with the idea that all this can take the place of a genuine, comprehensive study of tonalities through musical theory. While these systems show a decided inventive ability on the part of the authors, they represent only a substitute, a temporary expedient which permits students to gain time but should never exempt serious students from learning the "real thing."

From the mere standpoint of technical progress, however, they will facilitate a quick acquaintance with the complete array of major and minor scales, and help youngsters to depart from the confusion of the many and the many semipermanent keys of C, G, and F, to which they seem forever limited. With this particular angle in mind, and with the reminder mentioned above, I feel they can be valuable, and I am glad to recommend them as far as early tuition is concerned.

Puzzling Values

In *Clefs de Solo* by Debussy on Page 3, Measures 18, 19, 21, and 23 are not to have nine sixteens in them. What does the 16 mean? Please explain such places in music. Some of Chopin's pieces are like that, I mean? Please explain such places. I shall be very grateful for these explanations.

(Miss) E. M., Tennessee

So here's our friend the *Clefs de Solo* again. Well, you're not the only one to whom this passage has given trouble, but the apparent puzzle is easy to solve:

When the illustrious names are remembered today solely because a plebeian composer named Haydn, Mozart or Beethoven dedicated an imperishable masterpiece to them.

Ask any chamber music devotee if he knows the Razumovsky Quartets, and he is bound to tell you that these are three String Quartets, Op. 59, Nos. 1, 2 and 3, composed by Beethoven and dedicated to Prince Razumovsky. He might also tell you that this

THE greatest joy in the lives of many professional musicians is to come together regularly with a few congenial colleagues to spend an enchanted evening with the great chamber music creations of the masters. While the beauty and almost ineffable appeal of an intimate group of strings gives chamber music its greatest charm, there is another important factor. A warm camaraderie, almost akin to brotherly affection, exists among chamber music enthusiasts who represent a charmed circle of musicians who not only enjoy playing together, but are bound by an intimate understanding of the best in music.

It is never a formal "musical evening," and nonparticipants (we call them "passengers") are welcome to attend and listen, they are tolerated only under the conditions that they remain unobtrusive, refrain from chattering, and do not treat the evening as a social event. Best of all, a quartet group likes to play alone, so there is not the slightest feeling of restraint regarding what is played, or how frequently a single phrase may be repeated without the inevitable impression that listeners may be getting bored. Call it selfish if you will but temper your censure by remembering that professional musicians earn their living catering to the whims of a public, which, considering its predilection for masterpieces like the ode to a cement mixer, can hardly be called discriminating. The essence of chamber music is to play an instrument yourself. A famous quartet leader expressed this succinctly by stating, "I would rather play with a bad

distinguished gentleman was the Russian ambassador to Austria, in whose palace many of Beethoven's chamber works received their first performance.

Chamber Music

While any piece of music for two and up to eight or nine players could rightly be called "chamber music," the term, as it is correctly construed, means a piece of instrumental music, in several movements in sonata form, and composed for strings with the possible addition of a flute, clarinet, bassoon, or French horn. But the combination for which the great composers have written most prolifically and which seemed to give them greatest scope, is the string quartet consisting of first and second violin, viola, and cello. At the same time the piano figures prominently in the literature of chamber music because it is essentially a home instrument, and all the great composers have left works for the piano with one violin, increasing in number of instruments up to string quartet and piano. While many of these works rate as masterpieces (Mozart and violin duos and trios by Beethoven, Brahms, Piazzi, piano quartets and quintets by Schumann and Brahms) chamber music enthusiasts consider the piano a somewhat undesirable interloper. Robert Haven Schaffer in his delightful book "Fiddler's Folly," has some trenchant observations to make about the piano or rather, pianists and chamber music. The piano, he played with great restraint by a particularly sensitive musician, is apt to overpower the strings and drown them. Then there is the tone of the piano which has such an individual timbre and tone color that it does not merge or blend with strings. In the piano concerto, it is this very difference of the piano from the sound of the orchestra which makes the piano concerto so effective.

And so the piano is not a particularly welcome guest at a gathering of chamber music enthusiasts. This may seem like gross libel to the great host of piano lovers but it is undeniable and is meant in no way to detract from the value of the piano as the orchestra or its beauty as a musical instrument. I can make the case no clearer than to admit that, although I am a professional pianist, my real musical love is the cello. I took up the "doghouse" (as the cello affectionately called) some ten years ago after having played the piano part in chamber music with various combinations of strings since childhood. But I gradually realized that there existed a great mass of people in which any active participation would be forever denied me unless I could handle one of the strings. So I took up the cello, not only because I loved its deep tone but also for the more practical reason that cellists were harder to find, being considerably scarcer than fiddlers.

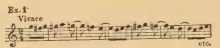
Fascination of Chamber Music

I shall never forget the thrill which, after three months' struggling practice, I played the cello part in one of Mozart's early string quartets. (K.155) I call them the "pre-natal" quartets on account of Mozart's extreme youth when he composed them. Since that memorable day I have held the cello as much as my busy life as a pianist would allow and I must admit that I not only practice the cello more than the piano but with infinitely more enthusiasm. On my weekly "cello" I have not only held down the half of the duo piano team featured at a Hollywood

night club, professional musicians gather at my house and we play until early morning. Through the years I have collected a vast library of chamber music and there is hardly a work of any importance which is not on my shelves. I probably possess more chamber music than the local public libraries, confirmed by the fact that I have to keep a special file with which to keep track of music borrowed by musical friends and sometimes even complete strangers.

Apart from two doctors who are the only amateurs, all my chamber music friends are professional musicians who find in chamber music relaxation from their exacting work in radio, recording, and symphony and motion picture studio orchestras. Many times one of them has spent from eight until two or three in the morning, playing quartets at my house after a long grueling day's recording—truly a busman's holiday. This happens frequently and demonstrates in a remarkable way the fascination which chamber music playing holds for the professional and presumably music-astute musician.

The tremendous volume of music which has been composed for string quartet covers every possible mood and style. There is even a passage in the last movement of one of Haydn's eighty-three quartets (Op. 74, No. 1) in which ragtime or jazz is anticipated.



This quartet is now known among my quartet friends as the "Ragtime" Quartet and I will be satisfied in this way to join the anonymous group which has penned apt titles on their favorite compositions. We were intrigued by this playful movement in question several times that night and came to the conclusion that "Papa" Haydn must have heard some spiritual ancestor of Benny Goodman or Joe Venuti play something by the name of ragtime, wandering gray band or perhaps he even felt within himself the early stirrings of swing music. Incidentally Benny Goodman is a great chamber music lover and has recorded Mozart's Clarinet Quintet with the Budapest Quartet. Haydn deserves special mention here as he was not only the father of the symphony but also set the pattern for the string quartet which he raised to a level of perfection which has been equaled by only a few of the greatest composers. The whimsical nicknames by which many of Haydn's quartets are known also attest to the affection which musicians feel for these works, an affection which I do not think exists in any other branch of music. "Bucpige," "Frog," "Witch," "Lark," "Sunrise," "Bird," and "Razor" Quartet are the fanciful titles by which some of his best beloved string quartets are affectionately known. The "Razor" Quartet gets its name from the story that Haydn, suffering from being backed by a blunt razor, in desperation promised to dedicate a quartet to his barber on condition that this worthy supply him with a really sharp razor. Haydn was so grateful to the barber, who, by his prowess with the humble hono, helped the cause of music. Then there are the peculiar names which musicians give certain quartets when they attempt to do the thing that is most mysterious to the layman: they are notoriously bad singers and so it is not surprising that their vocal efforts imitate the pattern of

New Music of the Airways

by Alfred Lindsay Morgan

AMONG THE relatively recent additions to the airways is the Ellen Farrell—Earl Wrightson new one-hour musical (heard Sundays from 4:30 to 5:00 P.M., EST—Columbia net works). The popularity of this soprano has featured her in many shows on the air for a number of years. In her new program, she shares honors with Mr. Wrightson, who is a strong champion of new music and musically minded, who rank high with the great contemporary ones of the world. Among those he cited Samuel Barber, Virgil Thomson, Aaron Copland, William Schumann, Roger Sessions, and David Diamond. The high accolade of the NBC Symphony concert is due to the long rehearsal periods allowed all conductors. For each broadcast there are three two and one-half hour rehearsals held on Wednesday, Thursday, and Friday of each week. Among those who paid tribute to Mr. Ansermet's status as a musician was Maestro Toscanini himself, who attended a number of the Swiss conductors.

Another fairly recent broadcast series is the Orchestras of the Nations (heard Saturdays from 3:00 to 4:00 P.M., EST—National Broadcasting network). This is the fourth year that NBC has sponsored this round-up of our symphony orchestras and exploited them in programs of new and familiar compositions. Honoring our neighbor, Canada, the series began on December 13 with a program by the Vancouver Symphony, conducted by Jacques Singer. Mr. Singer's program was a well chosen, modern one—with an orchestral suite by William Walton, the Fifth Symphony of Vaughan Williams, and Hindemith's *Capriccio* and *Psychology*. Of considerable interest was the program of December 30, in which the associate conductor of the Pittsburgh Symphony, Vladimir Bakalaginoff, gave the radio premiere performance of Gurtelmann's Fifth Symphony. On January 24, Maurice Abravanel, conducting the Utah Symphony Orchestra, introduced some contemporary music of interest, including excerpts from Crawford Gates' "Promised Land," a work composed in honor of Utah's centennial celebration last year.

The orchestras to be heard during March and April are as follows: the St. Louis Symphony, Vladimir Goltzmann, conductor (March 6); the Toronto Symphony, Sir Ernest MacMillan, conductor (March 13); the Springfield (Massachusetts) Symphony, Alexander Leslie, conductor (March 20); the Rochester Philharmonic Orchestra, Erich Leinsdorf, conductor (March 27); the Montreal Symphony, conductor (April 3); the Pittsburgh Symphony, Fritz Reiner, conductor (April 10); the Oklahoma Symphony, Victor Alessandrini, conductor (April 17); the Symphony of the City of Baltimore, conductor (April 24); the Columbia Music Festival.

Another new program, which began in mid-January, is the Burl Ives broadcast (heard 8:00 to 8:15 P.M., EST—Mutual network). Burl Ives, folk singer, wanderer, troubadour, and himself, has been a familiar name, though not introduction, we hope, to readers of this magazine. His new broadcast series will be heard from varying points across country and will introduce stars of screen, stage, and radio, plus specialists in folk music as featured guests, beside Mr. Ives himself. Following the traditions of the wandering-troubadours of old, Mr. Ives began in January a nation-wide, personal appearance tour covering the key cities of the country for a three months' period. In many of his programs on tour, the singer expects to introduce some unusual and colorful personalities whom he has met in his travels, real people of the folk who taught him many of the folk songs he has made famous on the air and elsewhere.

Maestro Arturo Toscanini having returned to the podium of the NBC Symphony Orchestra on February 14 will direct all concerts through April 3, when the

winter season of the symphony will end. Of considerable interest to musical listeners was the appearance of Ernest Ansermet, the distinguished Swiss conductor, in four concerts with the NBC Symphony Orchestra prior to Toscanini's return. Mr. Ansermet is founder of the famous Orchestre de la Suisse Romande. He is a strong champion of new music and musically minded, who rank high with the great contemporary ones of the world. Among those he cited Samuel Barber, Virgil Thomson, Aaron Copland, William Schumann, Roger Sessions, and David Diamond. The high accolade of the NBC Symphony concert is due to the long rehearsal periods allowed all conductors. For each broadcast there are three two and one-half hour rehearsals held on Wednesday, Thursday, and Friday of each week. Among those who paid tribute to Mr. Ansermet's status as a musician was Maestro Toscanini himself, who attended a number of the Swiss conductors.

Mid-December brought back The Philadelphia Orchestra in its fifth season of Saturday afternoon broadcasts over the Columbia network (5:00 to 6:00 P.M., EST). Eugene Ormandy will conduct the majority of the programs, but guest conductors will also participate. Most of these have already appeared. In the concert of March 13, Rudolf Serkin will be heard as soloist. Harry McDonald, manager of the orchestra, offers his customary commentary on musical and musicians, the scripts of which are written by David Randolph.

The organist, E. Power Biggs, is celebrating his fifth year on the radio. The review of his program as a concert instrument is accredited to Mr. Biggs, who—in the five years of his broadcasting—has presented the works of one hundred twenty-six composers. In his regular Monday morning recital, from 9:15 to 9:45, EST—Columbia network, the organist has performed for the most part on the Baroque organ in the German Museum of Harvard University. Frequently he has presented works for organ and ensemble of instruments. Thus, there have been Binionas by Bach, concertos by Handel, Mozart, Scarlatti, Corelli, Platon, Sowerby, Hindemith, and a dozen and a half other composers, ranging from the classicists to the moderns. In his broadcasts of chamber compositions, so ideally suited to radio, he has presented works of forty-eight composers from Bach to the moderns. In his solo work, Mr. Biggs has presented, among other things, the complete organ literature of Bach. It has been aptly said that Mr. Biggs "has, in no small way, created a musical renaissance of the great instrument—the organ" and his performance at the old Cathedral keyboard has inspired composers of today to write special works for him—all of which have been played in his programs. We are told that the organist's aim has been to bring the Cathedral to the listener's living room, for "while the music of Bach heard in a Cathedral may be a greater musical experience than hearing the same music in a concert hall, it is also true that the musical center of gravity has shifted, and music lovers no longer frequent Cathedrals as they once did centuries ago." Considering



E. POWER BIGGS

the wide interest in Mr. Biggs' programs, one feels certain that few would refute the organist's contention that "the great organ literature, from Bach to the moderns, forms ideal radio listening—ideal, because it is music of structure and strength, rather than emotion, which does not depend on conditions of actual concert performance for its effect." Mr. Biggs' musical offering is a fitting one for a Sabbath morning.

The president of the Columbia Broadcasting System, Frank Stanton, recently said that "listening to broadcasts designed to educate as well as entertain has now become a fixed and important part of our cultural pattern. Columbia helped to set this pattern eighteen years ago by launching the CBS American School of the Air, 'Gateways to Music,' the music program in this series heard Thursdays from 5:00 to 5:30 P.M., EST, needs no introduction to our readers. It offers fascinating programs of varying interest, programs which are appealing to old and young alike and often are pleasantly recalled long afterwards. The novelty of hearing in December a concerto written by Haydn for hurdy-gurdy and orchestra and in February the short opera, 'The Telephone,' by Glinka. He then entered the New England Conservatory, to extend his musical education. Later, he studied music in London, Paris, and Rome. He has been organist of many prominent Catholic churches in America. He organized the Paulist Chorists in 1906, in Chicago. The Chorists received a special prize from the Vatican in 1912. At the same time he received the title of *Magister Musicae*. He has lectured widely on choral technique.

Mr. Finn's autobiography is an altogether engaging account of his activities, written in lively style, as the opening paragraph of the first chapter indicates. "When I was about sixteen years of age, I started out on the trip to Parmassus. I was not an ordinary chap. By no means! The whole family, including cousins at Albany and Rondout, New York, had tagged me subordinates. I was as highly respected in the blood relative circle as a Republican bee in a Democratic hive."

"Before my sixteenth birthday, I had not the slightest idea that I would be interested in music. During the ensuing winter, however, the first notes of the Ground Bass must have sounded clearly enough to awaken some feeble response within me. Before that season music had been a major preoccupation of the souls which I was obliged to listen to in church, at recitals and at concerts. If music had a cultural

A NOTABLE MUSICAL
EDUCATION ACHIEVEMENT

"MUSIC EDUCATION SOURCE BOOK." By Over Two Thousand Authors. Edited by Hazel Nahovec Morgan. Pages, 265. Price, \$3.50. Publisher, Music Educators National Conference.

Here is a book in which at least two thousand authors have participated. That is, thirty-three music curriculum committees prepared preliminary reports in 1944. These resulted in a compilation by an immense body of two thousand members and friends of the Music Educators National Conference. It is edited by Hazel Nahovec Morgan but unquestionably it was fired by the indomitable enthusiasm of Clifford V. Buehler, for many years Executive Secretary and mainstay of this, the largest organized group of music teachers in the world.

The variety of subjects in the book is so wide that it is difficult to list them in this review. The main sections, however, have to do with: 1. The Music Education Curriculum (Levels of Instruction: From Pre-College through College); 2. Music Classes and Activities (Instrumental Music, Vocal Music, Related Courses and Activities); 3. General Techniques and Administration; 4. Related Areas. The range of topics taken at these headings is vast. Here are just a few, taken at random from thousands: Vocal Music in the Small High School; Using Girl Altos to Supplement the Tenor Part; High School Credits for Private Music Study; Personality Development; The One School; The Use of the Phonograph; Organizing and Conducting a School Orchestra; Basic Music Instruction Through Piano Classes; Voice Drill for Chorus; Make History Include the Present; Folk Music in the United States.

While the volume will be widely used as a text book, it is also a very valuable source of reference for all who are interested in musical progress in America.

FATHER FINN'S STORY

"SHARPS AND FLATS IN FIVE DECADES." By Father Finn. Pages, 342. Price, \$3.75. Publishers, Harper & Brothers.

The genial and able Dr. William J. Finn, founder of the Paulist Chorists, has had a significant influence upon choral music in the Catholic Church in America. More than this, through his contacts with national musical organizations, he has shown to the musical world at large the fine character of the work that he has conducted and promoted. While this book is issued as an autobiography, Father Finn is clearly far more concerned with his ideals and objectives than he is with himself.

Born in Boston, September 7, 1881, he was educated for the priesthood at St. Charles College, St. Thomas' College, and at Catholic University of America; he was ordained as a priest by the Paulist community in 1906. He then entered the New England Conservatory, to extend his musical education. Later, he studied music in London, Paris, and Rome. He has been organist of many prominent Catholic churches in America. He organized the Paulist Chorists in 1906, in Chicago. The Chorists received a special prize from the Vatican in 1912. At the same time he received the title of *Magister Musicae*. He has lectured widely on choral technique.

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The Etude Music Lover's Bookshelf



Any book here
may be
secured from
The Etude Music
MAGAZINE if the
reader will send
receipt of cash
or check.

by B. Meredith Cadman

COUNT COUNT COUNT!

"METRONOME TECHNIQUES." By Frederick Franz. Pages, 52. Price, \$1.00. Published by the author.

A very clear and understandable presentation of the use and importance of the metronome, by an authority. Mr. Franz is the inventor and manufacturer of the improved electric metronome. He gives a history of all types of metronomes and the opinions of notable musicians upon the value of the metronome. There are many quotations from past issues of *The Etude* to apply the metronome in complicated musical passages. As a book of reference it should be in every teacher's library.

NEW LIGHTS ON CATHOLIC MUSIC

"THE SONG OF THE CHURCH." By Marie Pierke. Pages, 274. Price, \$3.00. Publisher, Longmans, Green and Co.

Here is a book by an able Gregorian scholar which delves into a scholarly subject but at the same time does so without becoming overly technical or dull. It traces the development of the spirit of the music of the Roman Catholic Church as only one with her background could accomplish. A pupil of Vincent d'Indy, with years of study, teaching, and concert work, both in Europe and in America, Mr. Pierke has wide reputation as a Gregorian scholar. Her previous work, "The Spirit of Gregorian Chant," was placed on the selected list of the National Association of Music Teachers and in the Standard Catalogue for Catholic High Schools.

WHAT ONE WOMAN DID

"MUSIC IS MY LIFE." By Adella Prentiss Hughes. Pages, 319. Price, \$4.00. Publisher, The World Publishing Co.

At every period in the history of mankind the need for leadership has been a problem of the greatest importance. The value of a real leader with initiative, personality, background, energy, experience, and the genius for inspiring others is immense. Adella Prentiss Hughes made Cleveland, Ohio, her field and the high standards of music in the great Ohio city seem in many ways to have revolved around the enterprise of this remarkable lady, who, through her social graces, her tact, and cleverness, had the money to do the things which the musical interests of the city, aroused the enthusiasm of the public, enlisted the cooperation of the schools, colleges, clubs, and musical interests, and most of all, handled the difficult negotiations with great artists and musical organizations visiting Cleveland. Naturally, Mrs. Hughes' book is filled with incidents, and makes entertaining, worth-while reading.

DR. WILLIAM J. FINN

"Music is the strangest of the arts. It has many secrets. It keeps its secrets well hidden below the surface. You can't use a mechanical drill to get below this surface, like drilling into the ground for oil. You need a mental probe, a psychological auger, an aesthetic perforator to break into the surface—texture of the arts, and for music, and its psychic elements, you need also a divination. The music of the spirit is a thing you have thought so much about the procedure that instinctively you know where to break in."

RADIO

"MUSIC STUDY EXALTS LIFE"

MARCH, 1948

"MUSIC STUDY EXALTS LIFE"

Toward a Sounder Philosophy of Musical Education

A Conference with

Erich Leinsdorf

Conductor of the Rochester Philharmonic Orchestra

SECURED EXPRESSLY FOR THE ETUDE BY MYLES FELLOWES

Erich Leinsdorf, one of the youngest and most brilliant of the country's symphonic conductors, was born in Vienna. His musical gifts asserted themselves at an early age, and he studied piano and composition at the Vienna Staats Akademie, later turning to conducting. When he was ready to begin his career, he found normal outlet-opportunities closed to him by Nazism. He solved his problem by mastering Italian! When the Salzburg Festival began giving Mozart operas in Italian, Leinsdorf turned out to be the only available conductor both musically and linguistically qualified to assist in the production. He was engaged for Salzburg, coming under the guidance of Bruno Walter and later of Toscanini. As the result of his work at Salzburg, Leinsdorf was called to the Metropolitan Opera as associate to Arturo Toscanini and then as his successor. In 1943, Leinsdorf left the opera to become conductor of the Cleveland Orchestra. A few months later, he joined the United States Army as a private. Upon receiving his honorable discharge in 1944, he at once resumed his career, conducting the Havana Philharmonic, the Metropolitan Opera, and symphony orchestras in Los Angeles, Detroit, St. Louis, Chicago, and Cleveland. Mr. Leinsdorf spent the summer of 1947 conducting in Europe, returning to accept the appointment of permanent conductor of the Rochester Philharmonic. In the following conference, Mr. Leinsdorf outlines for readers of *The Etude* his philosophy of sound musical education.

—Eduard S. Nors.

munication with the printed text, and then building his own total interpretation. Even if it is defective, it will still be better than copying records.

"And who is to establish the defectiveness of an original interpretation? We no longer make traditional music—as Virgil Thomson said, tradition is established by the last good performance. You hear two masterly performances of Beethoven's Fifth Symphony; both of them move you—which one is right? For you, tradition will build itself around the one you enjoy more. For someone else, tradition will build itself around the other one. And both will be right—if they are musical."



ERICH LEINSDORF

sically honest and if they violate none of the canons of style.

"Style and tradition are very different things. Tradition (which becomes more and more evanescent with the passing of time) has to do with the way a work is performed. Style (which remains constant) has to do with the elements inherent in the work itself—the spirit of the age that produced it, the intention of the composer, the indications of the composer, the existing state of musical notions at the time the work was written. These elements can and must be learned. It is quite unimportant that Signor X . . . played a certain work in a certain way. What is vitally important is that the strings in Mozart and Haydn cannot possibly use the same type of vibrato as in Debussy or Tchaikovsky; that an *andante* in Mozart doesn't necessarily mean the same tempo as an *andante* in Brahms. It is clear, then, that the youngster who nourishes himself on 'traditional' recordings actually impedes his own progress.

"I think we tend to make something mysterious of 'style.' We incline to the belief that this strange thing grows in us haphazard, like the roots of our native soil; we say that German 'style' is best expressed by a German, French 'style' by a Frenchman, and so forth. That is nonsense! Every sound musician must be capable of expressing all styles. He can do so because style is a matter of factual knowledge and can be mastered. By way of illustrating just how well it can be mastered, let me point to the splendid work of Robert Shaw whose recording of Bach's B-minor Mass is, to my mind, the finest in existence. Here is a young American who got his start under Fred Waring; he has worked and studied and made himself so completely master of Bach's style that even Bach himself must be satisfied! But even this finest of Bach records will be of small help to the young musician if he does not know, for instance, that, in Bach's time, one trumpet equalled one oboe and one violin, in contrast to our present massing of tone whereby one trumpet equals thirty violins.

(Continued on Page 198)

"MUSIC STUDY EXALTS LIFE"

THE ETUDE

Pennsylvania "Dutch" Music at Ephrata

A Musical Anomaly

by Paul G. Chancellor

Part Two

TODAY Ephrata is a country town in the fabulously fertile Lancaster Valley and in the heart of the Pennsylvania Dutch country. On its streets and on surrounding farms you see people who would strike the uninformed as extraordinary anomalies in the modern world: black-suited men with shovel hats and patriarchal beards; gray-dressed and gray-bonneted women; daintily bonneted girls with ankle-length dresses of bright green or purple. These are Mennonites, Dunkers, and Amish—German religious sectarians who, in the early part of the eighteenth century, fled from persecution in the Palatinate, Württemberg, and Switzerland, to worship in their unique way in Penn's hospitable commonwealth. And it would be hard to find in America today any other groups whose lives, both personal and social, have been so completely molded by religious beliefs. Two hundred years ago religion decreed their dress, shaped their folkways, and (contra Marx) determined their economy. So tenacious have they been of these beliefs that they have changed but little in two centuries. They have, indeed, been called "our contemporary ancestors."

A Monastic Society

In Ephrata you will also see the Cloister, an institution which did not last, but some of whose buildings remain as a relic of one of the strangest experiments in the mystic and the monastic life that American history can show. And at the Cloister was written and performed music, the like of which was never before known. A monastic and convent in the wilderness of Pennsylvania! Another Pennsylvania Dutch anomaly, but there it flourished, for more than half of Ben Franklin's century.



THE SAAL OR CHAPEL AT EPHRATA

In 1684, eleven years after the founding of Philadelphia, three arrived from Germany the saintly, scholarly Magister Johannes Kelpius and a small group of pietists, who formed the monastic Society of the Woman of the Wilderness and built their tabernacle in the woods along the Wissahickon. Choral singing soon became a daily routine for these brothers. They wrote hymns. More remarkable, they possessed and played virginals, viols, oboes, trumpets, and kettle-drums. They imported—or perhaps built—an organ. They were soon famed for their music and were "bored," at least on one occasion, by the Swedes at Gloria Dei, whither they traveled—viols, oboes, kettle-drums and all—possibly with their organs. And this was, remember, around 1700-1720.

The fame of this group reached Germany. In particular it reached Johann Conrad Beissel, a young baker of Eberbach inspired with mystic belief, strict doctrine, and a longing for a life like that of Kelpius and his brothers. Beissel left for America and reached Philadelphia, only to find that Kelpius had died and the brotherhood had disbanded. His disappointment was great, but his ideal remained. It carried him finally to the beautiful wilderness along the Cocalico Creek, some fifty miles from Philadelphia, where he became founder and *Vorsteher* of the Ephrata Community.

The whole story of Ephrata cannot be told here. It must suffice to say that it was formed of lay members,

mostly married people, and a cloistered group of celibate brothers and sisters, who adopted a rule not unlike that of Capuchins. They built their own houses—Kedar, Saron, Bethania—their prayer halls, very productive mills, a bakery which fed the poor, an academy, and a home for widows.

From 1725 to 1768, the date of his death, Conrad Beissel was not only the leader of the monastic community of the Ephrata brothers and sisters; he was the outstanding musician of the Order of the Solitary,

as they were called. In fact, he was so much a part of the Cloister music, and the music itself so utterly a part of him that it could not survive long after his death. It cannot, indeed, be reproduced today. Yet the singing at Ephrata in Beissel's day was the wonder of critics in both the New and Old Worlds.

First Treatise on Harmony

A knowledge of Beissel's remarkable—and remarkably strange—personality is the key to the Ephrata music. Like Kelpius, he was a scholar, philosopher, and theologian. He was deep in medievalism, Rosacruceanism, and Cabalistic lore. He had an excoaly ferid mysticism; he was an intense pietist and a rigorous ascetic. An individualist in his thinking, he had also the commanding personality that bent followers to obedience. His unique and decided ideas about music were, significantly shaped by Ludwig Blum, a musician, composer, and later arrival at Ephrata. Blum is said to have brought to his attention "English harmony," a phrase which makes "English harmony," a phrase which makes "Harmonie" can indeed be translated "English Harmony," but it also means "Angelic Harmony" and that translation supplies the key to Beissel's aims. It seems entirely clear that he was trying to do nothing less than to reproduce the singing of the angels at Ephrata, Pennsylvania. Visitors testified to that effect of the music, and the idea is inherent in his instructions about singing we find them in his own *Treatise on Harmony*. (That, incidentally, was the first harmony treatise written in America.)

Learning to sing like an angel under Beissel's exacting instructions was truly a heroic business. Each aspirant to this celestial state had to submit to a strict diet, so rigorous, in fact, that one can readily imagine that only a celestial whiff of a brother or sister would be left after a month of it. Definitely those were meat, milk, butter, eggs, cheese, honey, and beans. The only recommended dishes were those made of wheat, buckwheat, potatoes, and beets. "As concerns drink," said Beissel, "I have long been settled, that nothing is better than pure, clear water." There were even special diets for sopranos, for contraltos, for tenors, for basses.

Diets was only the preliminary exaction that Beissel required of his singing angels, for he was a severe taskmaster. His demands included musical talent to singing, apparently to give the music its "spiritual" and floating. (Continued on Page 198)

"MUSIC STUDY EXALTS LIFE"

MARCH, 1948

The Pianist's Page

by Dr. Guy Maier

Noted Pianist and
Music Educator



Objective Control

WHEN the composer has written down the final draft of a composition his urge is satisfied, his work ended. There it stands—for better or worse—a permanent musical shorthand record of his creative travail. During its composition his labors have been intellectual, his torments spiritual. He requires no playing competence, no split-second technical skills to realize his music, for he hears it ideally within himself. To the world, however, his shorthand record is merely a odd skeleton awaiting the miracle of physical re-creation.

The performer, or re-creator, is faced with the formidable task of bringing the mute symbols to life, a process which exacts not only intense mental and emotional strain but also requires highly complicated physical skills. Before he can resurrect the dead score the pianist must clear away the limitations of the flesh. His life is spent struggling with the physical impermanence of his art. With each evocation of the music his technical competence must be renewed. Physically and mentally he labors incessantly to project the composer's creation through perfect coordination of body, arms, hands, fingers and feet. To penetrate the inner core of the score, he and the piano must merge; together they melt into a single instrument with the music flowing back and forth without obstruction.

The artist-performer masters his techniques so completely that he achieves not only this physical control but ultimately also impersonality and objectivity in his re-creations. His ideal is first to attain conscious control of his medium (technique), then to place this control at the service of the intellectual and emotional requirements of the music, and finally to train his subconscious mind to take over the controls.

To play the piano well is indeed a herculean task. The re-creator must school his mind to the most intense concentration while his body remains relaxed and cool. His playing mechanism must be capable of the utmost tension without a trace of tenseness. His spirit soars in the blue while his feet remain solidly on the ground. The music itself may be torn by passion or permeated with a divine serenity. No matter! The player's conscious and subconscious controls hold all forces under calm, interior restraint. The ancient camel putting himself through the needle's eye is a more piker compared with the pianist, who performs more impressive miracles every time he plays.

Actors and Objective Control

Stage artists have often observed that the successful actor is master of his role; never must the role be permitted to master the actor. The artist is always himself, cool-headedly directing every word, inflection, and emotion of his stage part. He is constantly on guard never to be so moved by the role he plays that he loses this objective or "remote" control. If he drops his guards he rants, he "hams," his characterization weakens, his portrayal loses effect. When he himself is most moved by one of his scenes, the audience is left cold, untouched. When, coolly and impersonally he directs his lines—however impassioned—with sure technical control he invariably moves his hearers.

If actors face such a formidable set of complications, lines, vocal timbres, inflections, rhythms, projections, bodily carriage and posture, gesture, style, tempo and so on, how much greater are the complexities of piano playing! Thousands of notes in bewildering patterns, values, spacings, rhythms—to be played with instantaneous aims and accuracies—with infinite dynamics, quantities and qualities of touches, large and small muscular coordinations, intricate inflections and articulations, full arm, forearm, hand, finger, torso—not to mention the subtleties of the feet on the pedals. Add thereto the problems of balance, voice leading, symmetry, and dozens of others required by the music, proceeding from an appallingly complex mental and tactile memory—well, it's a wonder, isn't it, that any of us has the courage to face playing the piano at all!

Isn't it fortunate that young pianists strike blindly ahead in blissful ignorance of the Ghiblirals to be stormed? (The tragedy is that so many stumble and stagger blindly along without complete guidance, and as a consequence live unhappy, frustrated lives.) This quality of indomitable is a precious adjunct to the musician; it is only another name for vitality, which all musicians must possess in massive quantities.

Acquiring Objective Control

But be of good cheer! It is possible for any pianist to obtain a good measure of objective control if a definite plan of study is drawn up and intelligently and persistently followed. . . . More of this, later. . . . Note that full objective control requires both the conscious and the subconscious, and that the conscious mind trains the subconscious in the way it sees fit.

All of which sounds very high falutin'! . . . Here's an example of the workings of the subconscious which every performer has experienced:

The Subconscious

You have worked long and hard on a piece it . . . memorized it . . . studied it . . . analyzed it . . . played it many times . . . perhaps you were not too happy about your playing of it. Then you laid it aside. One day, months later, after not having touched it, it decided to play it through. To your astonishment you deplored it—marvelously—gave it practically a perfect performance. While you played it you seemed to be

hearing it for the first time. In fact, you had the illusion that someone else was playing it. You received a satisfaction and thrill which you rarely experienced. . . . This was an example of temporary objective control through your subconscious mind! You achieved distance from the piece, your fingers worked impersonally and automatically; you didn't consciously control the result.

By then you were so delighted, so intoxicated that you immediately played it again, this time for someone else, perhaps. But, alas, what a terrible let-down! You forgot, you fumbled, you made a mess of the piece. You were nervous, self-conscious; you began to think. . . . Since your mind's "grooves" of the piece had by this time become blurred and insecure, you could not command your conscious control to come to the rescue, and failure resulted. The first time through you depended entirely on your subconscious, but when later you called on your conscious mind it failed you. Moral: train your conscious mind so thoroughly that it will stand by in all cases of emergency.

Pure Subconscious Control

An example of pure subconscious control is that of the player-by-ear. Since he is endowed with instinctive pitch and tone consciousness, his relaxed physical mechanism is simply a reflection of a subconscious state. He plays automatically, often without even a glance at the keys. Ear performers give pleasure because there is no tenseness of mind or body, no self-consciousness, no struggle to remember notes. Such players can give their total attention to listening to the music, to weaving beautiful natural rhythmic and tonal patterns into the fabric of their playing. . . . The subconscious holds the reins completely, with the result that lovely, unforced music is produced.

Unsound Subconscious Playing

We know only too well a familiar illustration of unsound subconscious reliance—the majority of pianists who learn their pieces through endless mechanical and deadly repetition. After a long, agonizing period they manage to play a composition well, sometimes even "perfectly." But when they are put to the test of public playing, with all its accompanying hazards, they suffer the tortures of the doomed and play with painful tenseness, or fall miserably. At the first difficult spot they fumble; their false tactile memory fails; they call on their atrophied limbs for help. The brain answers sleepily, "I don't know what you're crying about, because you've never let me in on it. Good-night!"

In other words, how can one, untaught, uncentered mind come to the rescue in such situations?

Conscious Control

You can see now that objective control depends first on the conscious mind, which has been so well trained that it will respond to any demands. When the hands are cold and shaky, "tummies" tight, bodies unyielding, concentration dispersed, the disciplined mind comes speedily to the rescue. It stands ready to assist the mechanism in every contingency. . . . Having controlled the mind and body through intense concentration, the pianist is able to relegate the control to the subconscious, which, utilizing the physical and mental elements of the conscious mind, releases the freed body and mind. Only then will the music pour forth without hindrance or impediment. . . .

Conscious-Control Aids

1. Cultivate a relaxed body and posture and a well-coordinated playing mechanism at all times. Center your control spots, the left foot for spring, the seat for the floating elbow tip for arm balance and rotary freedom, the finger tip for control-control.
2. Never play a note, phrase, or chord without first knowing why you want to play it and how you want it to sound.
3. Memorize your pieces, measure for measure, the moment you start to study them. Don't tempt Fate by fooling around with the composition or with your notes for a week or two, or you (Continued on Page 183)



A CHILDREN'S CHOIR AT THE PAUL REVERE SCHOOL, BLUE ISLAND, ILLINOIS

Choral Singing for Children

by Lloyd Mallett

SO MUCH has been said and written both for and against the so-called "training" of children's voices that many interested parents are in a quandary as to who is right. Self-styled "authorities on singing" are so often quoted in lengthy dissertations upon each week spent in vocal training that we must on the one hand be in need of sensible advice on the subject. Let me set forth the ideas so carefully proven by experience and by the painstaking work of many church choir masters and music directors the world over.

To the bogus warnings against the cultivation of children's voices we may say that it is most natural for little ones to sing. Even at three or four, the average tot hums and "makes up" little tunes. The real development of any voice begins early with kindergarten and elementary song-singing. A little time is devoted regularly to a music period in all schools, where the interested ones learn a little about time, rhythm, and "role" singing. Later, the elementary fundamentals of sight singing from notes are touched on, and still later on, the junior high school glee club

into three and four-part choral singing in the high school. Whether with a competent teacher or not, the child voice is being formed, used, developed, and matured; the sad part of it is that the time can be lost on the individual needs of each child and herein lies the danger. Many sweet voices are ruined in singing classes at the hands of unprepared teachers who encourage strain in immature singers. If the voice is used lightly and pleasantly, no possible force can creep in to spoil its purity; on the other hand, if the class is urged to sing loudly (many teachers mistakenly call for volume rather than well modulated quality) a certain percentage of the children are bound to develop husky, harsh, or shrill tones, or a pushed "chest" quality which can spoil any future hopes of useful vocalism.

In the average junior choir or children's chorus there is a more carefully arranged training course offered all applicants, but here, too, individual work is most important. First of all, the group as a whole learns to sing "in tune" with a soft, even quality suitable to the church atmosphere; even the most inexperienced director recognizes this need for quiet, harmonious blending of individual voices and strives to mellow that shrill "school-room style" of singing. If possible, some example of sweet, soft treble work should be kept constantly before the students. The director or an older chorister can repeatedly create "sound illustrations" for the group, remembering that mimicry is one of a child's best means of advancement in music.

The director who sings to the children in an adult style will unfortunately develop a choir of adult imitators, a lamentable situation. Individual attention is the only solution in any event, as even a few minutes spent in private consultation with each chorister will assure proper voice development.

Child Entertainers Exploited

On the dark side of the picture we have the child who is exploited by parents and teachers because of his ability to imitate adult entertainers; he usually comes to a sorry end with a forced, off-color little voice and a deep rooted disappointment. Amateur child entertainers do their bit to build shaky foundations for a future "let-down" when the cute youngster suddenly becomes a gangly adolescent and choir training, for future adult musicianship in which there is every fulfillment. In remedying this situation, the average parent and school teacher needs to be re-educated on the subject of "talent." That which is often true talent goes unrecognized, and the shallow, flashy mimicry already described is oftentimes heralded from the house tops! The will and determination to learn should be recognized as the best gift and the foresight and understanding of each musical children are really remarkably adult; the truly talented child is he who willingly undertakes the task of learning right from wrong with only self improvement as his reward, a really gratifying situation.

As has been said before, there are always a few in each group so physically developed as to sing naturally in a more mature style. They should be treated the same as the other youngsters and can be aided greatly by individual attention devoted to an understanding of their gifts. Early realization of the true importance of voice care will forestall any chance of strain in constant use.

In defense of early training for the child voice we must realize that the untrained young singer will almost invariably force a harsh chest quality into his singing if he strives for any volume, whereas the supervised voice is encouraged to cultivate flexibility through light, head scale work. Herein, the element of force is almost non-existent. To quote an old saying:—"An ounce of prevention is worth a pound of cure!" We have only to sit in a voice teacher's workshop for a day to hear the many frustrated teen-agers, whose vocal troubles could all have been prevented had they not been allowed to form these bad habits. In my own experience as teacher, director, and coach, I have heard hundreds of young singers whose vocal ailments were started early and developed over a period of years through their own and parents' lack of knowledge.

The Handicaps to be Overcome

Many are the pushed chest registers, uneven scales, and other unpleasant weaknesses due to faulty breath control and general ignorance. These are only a few of the troubles a teacher must face and win out over. But habits once formed will stubbornly stick, and the forced register will remain weak and strained for many months. Why, then, should we not forestall what we know is bound to come out of improper "pre-training" use of the voice?

My answer to the person who advocates waiting until maturity for vocal training always includes a picture of the "normal" everyday use of a child's voice; the screeching at play, the quavering and shrieking, the colds, sore throats, whooping (Continued on Page 184)

VOICE

"MUSIC STUDY EXALTS LIFE"

MARCH, 1948

Colorful Harp Effects With the Organ

by Dr. Alexander McCurdy

Editor, Organ Department

When he was in the mood Joseffy was a marvelous

FROM THE THE IN THE SECOND EDITION, WITH A NEW PREFACE

RAFAEL IOSEFFY

A black and white portrait of a man with dark, wavy hair and a prominent mustache. He is wearing a dark suit jacket over a white shirt and a dark bow tie. The portrait is set within an oval frame.

teacher. He never heard purely technical work—presumably the original intention was to limit the class to each pupil's own already, if not artists, at least well on the way toward that state, but that was by no means the case. Jossify would recommend various exercises, especially those in the published collection by his own teacher Tsuig, and in the mood would sometimes illustrate them. He often gave Eugene a typical lesson assignment would be one of the studies from the "Gradius ad Parissimum," or a Chopin Etude, or a Bach Prelude and Fugue with perhaps a little transcription, Chopin Polonaise, a composition by Schubert, Schumann, and various concertos. In the case of an assignment short of that, or movement of a next concerto, both were supposed to be brought to the next lesson, preferably memorized. Nor could these assignments

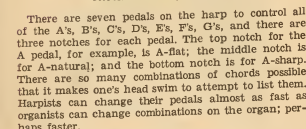
Choice of selections was often left to the student, and one profited by experience in making such choice. Bach was always safe; Chopin, or Liszt, or Beethoven less so, but once, when Joseffy was making a rare short concert tour, Conrad Ansoorge substituted for him in the class. He welcomed Beethoven numbers and was a fine teacher of the great master, bringing out many details of phrasing. Modern compositions would usually subject the student to more or less sarcastic comments. "The color of this composition is brown," he would, for instance, cause the one who brought it to be called, when next one of the rare visitors came to the class, "our Moskowsky specialist."

Perhaps the reader begins to wonder why Josef had been called a wonderful teacher. None the less he was. When in the mood he could and did give his pupils a lesson in the art of playing the piano. The mood the lesson might proceed with hardly a comment. One sure way to kindle his interest was to ask him to play a certain passage in the selection which was being played by the student. Josef would then show what a great teacher he could be. Changed rhythms, the slow staccato practicing of passages which were difficult for the student, the playing of passages were some of his counsels and often he would illustrate them at length while the pupils would gather around him. The piano absorbed. Then too he was always ready to show his pupils the things which he had learned. He was such with great patience. Perhaps after doing this he would suddenly begin to play, continuing for some time. The pupils were entranced. His playing was so much perfection; came so easily, so smoothly, so simple, and technically flawless, while his exquisite touch, his rippling runs, and the pure legato were a rare delight. The extent of his knowledge of piano literature. But also if anyone were rash enough to suggest that he play something which was really a new pupil would say coaxingly, "Won't you play something which is a little easier?" He was of deeper experience should shudder. That request meant utter silence at that other piano perhaps for the first time in the afternoon, and either no word or a muttered refusal.

If these remarks have given the impression of an ill-tempered man, it is incorrect. His remarks were not directed at us they were amusing and he would smile. He was clever, well read, witty, and he often surprised us with comments on some subject, usually outside the field of music, which we had not thought of by one of his pupils. But he hated to have many of them play in public, and took no interest in hearing any number which such an one proposed to play. Some of his pupils would say to him, "Why do you play piano?" Why not the piano? Why he was so untalented in the public performance of the best pieces. But he class I think none of us understood.

It was about this time that Josefey began insisting that he did consent to make a concert appearance on the 15th of April. Brahms consented instead of the two pupils, and he was to play the first of the two. I heard him play, could not hear anyone who was not in the first hand, had hardly the *Crysis*. (Page 118)

Perhaps the most satisfactory instrument to use with the organ is the harp. It can be used in the most elegant ways with the organ and there is considerable music that is adaptable to the two instruments. In fact, they go beautifully together. There is much fine music, that we use in our regular services and recitals, which may be used with harp and organ, and chorus, and other combinations.

[illegible]

We find immediately that we can obtain an amazing variety of effects with this. There are certain keys with which this will not work, of course, but we should be able in such cases to make the necessary transposition. This is illustrated in such a simple number as *Silent Night*. Supposing that we want to have a *glissando* for the first chord of *Silent Night* in the key of B-flat, the *harp glissando* would be like this: B₂, C, D, E₂, F, G, A₂. In this, one would have to use the *key of*

the second and the sixth, but if it is in the Key of B, the second could be eliminated: B, C^b, D^b, E^b, F^b, G^b, A^b. Then the second chord could be: B, C^b, D^b, E^b, F^b, G^b, A^b, B^b, C^b, D^b, E^b. It will be noted that this is the dominant seventh chord. This is just what is possible in the key of B-flat because there is nothing that can be done with G and it would be like this: E^b, F^b, A^b, B^b, C^b, D^b. It will be clear that G spells the chord, while above it would be the Key of B. Therefore, this little hint might perhaps be the most important single thing to remember in making arrangements for the harp. The careful use of this one effect can make a whole recital of texture.

Every organist should own Carlos Salzedo's "Method for the Harp," upon which he and Lucile Lawrence collaborated. It is a most helpful book. He goes into

One of the best compositions for use of the harp as a solo instrument with the organ, is the *Introduction and Allegro*, by Maurice Ravel. It is a wonderful piece; Ravel understands the instrument perfectly and gets the most out of it. Without doubt, one of the reasons that Ravel's orchestrations are supreme is the fact that he knows the instruments for which he is writing.

In *Introduction and Allegro*, all of the harpists play, and it provides some real work on the part of the organist. It was written, of course, for strings, flute, and clarinet. There are recordings of the work, and with some study, an organist can make a really effective accompaniment. There are numerous opportunities for most striking registration. Good on a small organ, it is, of course, better on a larger instrument.

of course, better than The Delaney Dances, *Sacre et Profane*, also are beautiful. There is a fine recording by Edna Phillips and The Philadelphia Orchestra, under Leopold Stokowski. It is worthy of our consideration for organ and harp. Scored for strings, it can be played beautifully on the organ. The harp is *really* used in these two pieces, and an excellent opportunity is given to the organ. Everything sounds and it is possible to make one instrument blend perfectly with the others.

Charles Marie Widor wrote a fine piece for harp known as the *Chorale and Variations*. This is also a number which is worth playing.

Then we have the Mozart Concerto for Flute and Harp, with which the organ may take the orchestral parts.

In addition, the wealth of material in arrangements available for the two instruments is seemingly endless. Every harpist plays the Debussy *Clair de lune*, and with careful arranging, the organ fits into it like a hand in a glove. This is true of such compositions as the *Submerged Cathedral*, and so forth.

Then, the organ may be the solo instrument, with the harp as an adjunct. The *Prelude to the "Prodigal Son,"* for instance, is most beautiful when used this way. One can get the orchestral harp part from the publishers, and the same is true of such things as the *Liebestod* ("Love Death") from "Tristan," and so forth, and so on. There are certain functions which the harp performs that we never can duplicate on the organ. The *Prelude to the Afternoon of a*

Fayn is difficult but well worth studying

The use of the harp with other combinations of instruments, solo voice, and chorus, is practically inexhaustible. The accompaniment for the César Franck "Mass in A" is written for organ, harp, and 'cello. The most famous number is the *Panis Angelicus* and this can be done with or without the 'cello. The *Gloria* from this Mass is one of the most effective numbers in this kind of music that I know. The *Agnus Dei* is luscious and the harp gives a lovely liquid quality to the whole ensemble. Mention should be made of the Faure "Requiem," which is being done so much these days. The harp parts in this are heavenly, to say the least.

In tuning the harp to the organ, there are one or two hints to be observed. The best method is to tune to a Geigen Principal or a string stop. Do not use more than one stop! Tune each harp string to a note from Middle-C up, then from C (Continued on Page 186)



CARLOS SALZEDO



NUMBER 1

The normal or closed hand position.

NUMBER 2

The open or extended position, the hand encompassing a major third.

THE ADMONITION that the bow and right arm should be the object of chief consideration is well taken, though they do bear somewhat the same relationship as the embouchure and breath control on the wind instrument. This analogy ceases to hold, however, when we consider that in dynamics and accent, the bow is responsible for almost every inflection, and is able to produce tone on the open strings without the use of the left hand. The vibrating finger merely adds quality and color to the sound, which is dependent upon the bow for smooth production and equality. Illustrations of various positions of the bow, which are appropriate in conjunction with the various positions of the left hand, are contained in the accompanying pictures.

Four Left Hand Conformations

Perfection of left hand technic is based upon four fundamental conformations or shapes which the hand assumes, with several slight modifications, and the means for going from one to another, as exigencies require. Included in the latter are the methods of shifting and the use of the system of extensions employed in 'cello playing.

These conformations, which are illustrated, may be described as follows: (1) the natural or closed position of the hand; (2) the extended or open position; (3) the violinistic conformation, used in upper portions of the neck; (4) the thumb position. The fifth illustration shows a modification of the thumb position, an extension comparable to that used in the lower positions.

The natural or closed position is very similar to that assumed by the right hand in holding the bow. The thumb is placed on the under side of the neck immediately beneath the second finger. The fingers are rounded, the fleshy tips being applied to the string opposite the curve in the nail, taking for granted that the nails are short, as they should be. The left elbow is slightly raised, forming a natural curve of wrist and arm away from the body. The stretch between the second and third fingers must be increased above the natural reach, in order to make the proper interval. It is important that this stretch be improved by attention and exercise, as good intonation is dependent upon its development. Only the tip of the thumb, which is slightly curved as in the case of the bow hand, should be placed in contact with the under side of the neck. Its position with relation to the second finger remains constant, and with the first finger it provides one of the most important guides to intonation.

The second conformation, the so-called extended or open position of the hand, is the same as the fore-

Advancing the 'Cello Section

Part Two

By L. R. Long

be guarded carefully as spacings become closer.

The fourth conformation, the thumb position itself, involves the use of the thumb as a "nut" finger and as a guide across two strings at the same time. All of the fingers are again brought into use, but in the use of the fourth finger a slight bending forward of the other finger is required. While the eighth position is the normal location for commencing the use of the thumb position, it is applicable in many positions above and below, on the neck. It is used extensively in playing octaves, thirds, sixths, and tenths. The first joint of the thumb is laid across the A and D strings at the location of the half string. (Continued on Page 192)



NUMBER 3

Violinistic position used in upper positions of the neck. Photograph was taken with fingers in the sixth position.

going, except that the first finger is straightened and the side of its tip applied to the string. This change allows the hand to encompass a major third by bringing an additional half step between the first and second fingers. Two methods are used in attaining extended position: (1) by merely lowering the first finger, and (2) by pivoting on the first finger and at the same time straightening it as the other fingers are raised a half step. It is important that the thumb be relaxed and permitted to slide on the under side of the neck beneath the second finger. Otherwise, it becomes an obstacle to a full reach.

In the violinistic conformation, the little (fourth) finger is not used. The body of the instrument becomes an impediment to advancing the hand in the upper positions of the neck, and the thumb remains in the curve where the neck is joined to the body. By using three fingers in a violinistic conformation, with the hand slightly raised and the fingers held more obliquely, fifth, sixth, and seventh positions are added to the 'cello's range. This third conformation of the hand enables the player to pass smoothly from the upper neck positions into the thumb position. Extensions here are relatively easy, but intonation must



NUMBER 5

A modification of the thumb position, the fingers reaching up D, E, and F natural at the top of the treble staff. In this extension, the thumb remains stationary.

THE STATUS of the wind band in America today is a most confusing and perplexing one. It is healthy in some ways, and at the same time very ill in others; it is exceedingly strong, yet very weak, and while making great progress in some directions, it has also in others, degenerated to a point of near nonexistence.

The High School Band

If we were to confine our evaluation of the present day wind band to that of the secondary school, without a doubt, our findings would prove conclusively that in no nation on the face of the globe is there to be found a band program comparable to the band movement as conducted in the schools of America.

However, if we are to present a complete and honest survey of the status of the band as it functions in America today, we must not restrict our findings to the high school band program, but give fair consideration to all bands, whether they be high school, college, community, or professional.

The high school band program, as it now functions in our schools, is an essential part of the cultural and educational development of young America. We are fully cognizant of the contribution these bands have made to schools and communities throughout the land; we are appreciative of the results which they have made, and are grateful for the privilege of having had the opportunity to participate in the development of such a great program. However, this development of school bands was not accomplished without some adverse effects upon the general band program, insofar as it was functioning at the time.

In the years immediately preceding the establishment of the school band programs in our schools, communities everywhere were supporting and promoting their civic or municipal bands. Many states legislated band tax laws which, through taxation, raised sufficient funds to present outdoor concerts during the summer months. The weekly band concert had become a national institution and in almost every city, town, and hamlet, the band stand and the Saturday evening concert were a great American tradition of that period.

The inauguration of the school band program rapidly changed this scene. School bands, with their new uniforms, more adequate instrumentation, and larger membership gradually began to supplant their elders and eventually took over the park concerts and parades. The town bandmen, finally realizing the futility of the situation, reluctantly, but in some instances gracefully, abandoned their musical activities.

The College Band

As a result of these unfortunate circumstances, we today find that in rare exceptions the community or civic band is but a fond memory. The high school band has taken over, and what was in former days the "silver cornet band" is now the high school "symphonic band." That this transition resulted in higher standards of band performance, as well as band literature, is evinced by the excellent concerts presented by our school bands; however, the one regrettable feature of the transition lies in the fact that thousands of adult bandmen who participated in community bands are no longer engaged in the participation of music as an avocation. It is indeed unfortunate that a program which brought enjoyment and culture to young America should be responsible for depriving adult America of the happiness and fellowship which they so thoroughly enjoyed through their associations in the "old town band."

Following the establishment of the high school band program came the college bands. Although their growth was not so rapid nor as spectacular as that of high school bands, they made consistent progress and today we find them rapidly assuming leadership of bands in America. No longer need the college band conductor be envious of his high school colleague, as was true some years ago, when the performances of so many high school bands were superior to those of most college bands.

Although not every college band has kept pace with this march of progress and many remain in dire need of administrative cooperation and support, yet throughout the nation, college bands are making greater progress and contributing more to the development of bands and band music than any other

Bands in America Today

The Second of Three Discussions

by William D. Revelli

group, either amateur or professional, in America.

The college band, through its leadership, personnel, and facilities, is in a most favorable position to foster the bands of the future. At the present, we find millions of people being thrilled by colorful formations, precision marching, intricate maneuvers, and excellent playing during the weekly gridiron performances as presented by our college bands.

Today, thousands of patrons of music and band fans are attending concerts of our college bands. The reputation that the college concert band is a serious medium of musical expression. Then, too, hundreds of thousands of radio listeners are privileged to hear our college bands in excellent programs which are broadcast daily from campus studios throughout the nation.

The college band, through its sponsorship of clinics, conferences, and festivals is providing great impetus to the school band program, as well as proving to be a guiding force in the development of band literature and through its presentation of numerous out-of-town concerts, is doing much to keep alive the tradition founded by professional bands in the past.

The college band provides the only outlet whereby a student, entering college can find an opportunity to continue his band experience. Since most college bands perform only once beyond the precincts of high school bands, this experience enables the student to extend his musical background far beyond that acquired in high school. This additional experience should also serve as an incentive for bandmen to continue their participation in bands following their graduation from college.

The Professional Band

In our observation and appraisal of bands in America today, and in presenting this review of the progress achieved by high school and college bands, we must discuss the regrettable decline, in fact, almost total abolition of the professional concert band. The gradual decline in the number of professional bands appearing before the American public today, who in addition to comprehend, and especially so, when

we consider that such a decline has occurred during the identical period which witnessed the tremendous growth of school and college bands.

It would seem that the growth of the band movement in our schools and colleges would naturally have resulted in a comparable motivation and activity of the professional band field. However, just the opposite has occurred, and the reasons for the present decadent status of professional bands are most difficult to ascertain.

Part of the solution might well be found in answer to the following questions.

- Does the professional band belong to another era?
- Has the professional band outlived its usefulness?
- Do our school and college bands provide an adequate outlet for band music?
- Have the radio, recordings, and juke boxes supplanted the professional band?
- Is the cost prohibitive?

In the answer to these, as well as other questions, rests the fate of the professional band. In the meantime, the fact remains that in a country which possesses the greatest school and college band program of any nation of the universe, that same nation has witnessed a passing of the professional band from the days of Gilmore, Sousa, Pryor, Innis, Smith, Conway, Bachman, Karyl, and others who did so much to contribute to the happiness of many people, as well as to stimulate and foster universal interest in the bands of America.

The municipal, civic, or community band, like the professional band, is rapidly fading from our musical scene. Here again, we find the parallel, so far as the high school band's effect on the program is concerned; and again it is just as difficult to comprehend.

The Municipal Band

By every logical deduction, the advent of the school band should have meant only one thing—more and better municipal bands. However, just the opposite was true—and why? What becomes of the municipal school and college bandmen who are graduated annually from our high schools and universities? Why do they not continue their participation in civic bands? Have we failed in our teachings? Are the objectives incorrect? Have we been too absorbed in teaching the mechanics of performance, without giving sufficient attention to the making of music itself? Have we failed to provide our bandmen (Continued on Page 193)



DR. WILLIAM D. REVELLI
Conductor, University of Michigan Bands

BAND, ORCHESTRA
and CHORUS

Edited by William D. Revelli

BAND and ORCHESTRA
Edited by William D. Revelli

Keyboard Harmony

Q. I am studying harmony by myself and have been using the book by Heaco that you recently recommended. On page 11 we are told to change E♭, 5, a, b, and c to G and D major and I do not understand just what this means. I should like you to tell me also just what the phrase "ear training" means in this connection—S. E.

A. The author intends you to do two things: (1) Play parts b and c of the exercise with the same chords (I, IV, V, I) but with a different tone on top. Thus part a begins with E as the top note, the chord being C-E-G; but in part b you have C as the top note, with the same chord C-E-G underneath. (2) Now he wants you to do the same thing in two other keys, G major and D major. Since the chord on top in G major is G-B-D, and since part a has the third of the chord on top, this means that you will play the chord on top in G major (G-B-D) with B as the top note. Of course the bass note will be G, the tenor will probably be the G an octave higher, and the alto will be D, and the soprano B—as I directed above. With this much help you will be able to figure out the rest of the exercise yourself. When you understand it thoroughly and can do it easily in the key of G, play the same chords in D major, the first one being D-F-sharp-A, the second one being D-F-sharp-A, the third one being D-F-sharp-A in the exercise having the F-sharp (the third of the chord) on top.

As to the term "ear training" it is used to indicate a type of dictation in which chords are played to the pupil so that he may listen, analyze, and write down. In the old days "ear training" dealt only with the dictation of melodies, but it is now recognized that the musician must learn to work with chords as well as melodies, and that is why Professor Heaco used the words ear and keyboard in the title of his book.

The Problem of Missed Lessons

Q. I am to speak on the subject of "missed lessons" at the next meeting of our music teachers' association. Can you give me any constructive ideas?—K.

A. Every teacher has this problem to contend with, but in some cases it seems to be worse than in others. In general, the remedy is to make each lesson so interesting that the pupil will enjoy it so much that he will look forward to coming back for the next one. But this prescription is often hard to put into effect.

However, I urge you and all other music teachers to devote more thought to each child as an individual person, different from anyone else in the world, and therefore not to be treated just as anyone else is. Try to find out what his viewpoints are, get acquainted with his likes and dislikes, find out how he gets along in school, ascertain what his home conditions are—and then plan each lesson period with all of these in mind. By planning I mean thinking about each pupil before his lesson, putting down some notes in your plan book about them to remember, things that are to be done at the lesson, searching out just the right material so far as the child's interest is concerned—and you must have interest or you are bound to fail.

I suggest also that you discuss each pupil with his parents, and try to cooperate with you by providing a quiet room in which their child may practice, and by not interrupting him during his practice. Having the record of the record of the number of minutes he prac-

Questions and Answers

Conducted by

Karl W. Gehrken, Mus. Doc.

Professor Emeritus
Oberlin College

Music Editor, Webster's New
International Dictionary

fore takes a much better teacher and a good deal more thought and lesson preparation today than formerly. Therefore I suggest that you ask yourselves this question: "Are my pupils bored because they just don't care for music, or are they bored?" A bell for Adano, "The Miracle of the Bells," is an indication of the wide appeal of bells.

A peal is a combination of three or four bells; a chime has eight or more bells (tuned to the diatonic

How to Teach an Adult Piano Class

Q. I am a teacher of piano and violin but I also give piano class instruction in the adult evening schools of my city. I meet the group once a week for two hours and a half, the first lesson being about fifteen. I have both men and women, and of all ages from twenty to seventy, and from beginning students to concert artists. I have been reading your page in *The Etude*, and in the current issue you mention the fact that class piano teaching is one of your hobbies, so I am writing to you.

I have only one piano, so I have been telling each pupil individually at the piano and devoting about twenty minutes each lesson to each pupil, with biographies, and a presentation of each pupil's work. Our goal is to have each one memorize one composition each week, and I also give technical work—each one according to his ability. I appreciate any suggestions you may have for me.—K.

A. Your conditions are somewhat different from any that I have encountered, but I nevertheless venture to suggest a plan that seems feasible to me. Divide your class into three groups according to proficiency, with the understanding that any pupil who shows that he can go faster, or to a lower group if he shows that he cannot keep up. (The groups need not be exactly the same size.) Take each group by itself for the first five minutes of your period, the other two groups practicing the time in practice, in working at key signatures, and other elementary theory or in studying harmony, his point a leader for each group—or have the class elect one—the group leader to be responsible for seeing to it that the members of his group are doing some of the things useful during each "study period."

At the "study period" you will see to it that each member of the group has a chance to play during each period, the others standing around the piano, following the music, perhaps working at dummy keyboards, possibly making appropriate rhythmic movements to the music being played. They will note your comments on the playing, and sometimes you will have other pupils to comment on the playing of the pupil at the piano. You will use the same part of the time so that two may play simultaneously; or perhaps you may sometimes have one pupil read at sight the upper part of a composition while the other plays the lower part, changing off frequently. Sometimes the group will sing a song, and the one at the piano will play the accompaniment; and in the most advanced group those who are not playing will sing and play the harmony and the form of the music being played. Each pupil will have a music writing book at hand, and sometimes you will ask them to listen to the melody of the piece being played, writing at least a part of it on the staff, and perhaps later on transposing it to some other key. Occasionally you will ask a pupil to play some little piece as it is written, the next one playing it in a different key, and so on—until each pupil has transposed it into another key. All this ought to be planned out in advance for each class meeting by you, the teacher.

The above suggestions are based on the idea that in addition to studying piano playing your pupils are also to acquire musicianship. If you do not wish to divide the class into as many as three groups, then I suggest having at least two classes—according to ability, of course. Each group would then have an hour by themselves, and the final half hour could be devoted to biography, history, and so forth, as you are now doing. In this case the final half hour might well be used for a short recital once a month by those who are best prepared, outsiders being invited to attend these recitals. Since you also teach violin, it would be fine to have an occasional violin solo by one of your private pupils, the accompaniment being played by a member of your class. You may not be able to put all these suggestions into effect, but at least they will give you some ideas.

About Becoming an Organist

Q. I have had a few pipe organ lessons but had to give them up because at present I do not have any keyboard instrument to practice on, and even if I could, could you suggest some musical subjects that I might study without a keyboard? I can make arrangements for continuing my pipe organ lessons? Will you tell me also how to become a member of the American Guild of Organists, how one becomes a dean of a chapter, and what the duties of the dean are?

I should like to have you tell me also whether or not study in training, elementary theory, and history of music away from a keyboard; and whether such subjects are better studied in class or privately.—M. R.

A. It is possible to work with music to only a very limited extent without a keyboard, and I advise you to restrict your lessons in piano or organ as soon as possible. Could you not make arrangements with some neighbor for the use of a piano for at least an hour in the week?

Since you have evidently had no theory of music whatever, I suggest that you get a copy of each of the following books and read yourself: "Music Notation and Terminology" by Gehrken; "Harmony for Ear, Eye, and Keyboard," by Heaco; and "History of Music," by Finney. Admission to the American Guild of Organists (Continued on Page 197)

FROM ancient times to the age of the atom, bells have been a part of man's culture and history. In olden days, bells were cast right in the church yard. All kinds of metals comprised the molten mass. As the priests marched around the furnace where the bell was to be cast, the parishioners, anxious to have a part in the service, would throw gold and silver coins into the pot.

The ideal bell metal is an alloy of pure copper and tin; clearness of tone and strength of casting are derived from twenty-two parts of block tin to seventy-eight parts of new copper.

What has come to be known in the Christian era as a bell is the evolution of years of experiment. Early ornamental bells in China, for instance, were four-cornered in shape. The earliest bells in Europe were not cast, but were made of plates of metal, bent into shape, and riveted at the edges. Very small bells are usually cast from exceedingly hot metal, but in the case of extremely large bells, the maker tries to cast his metal at as low a temperature as possible.

A bell is tuned so that its dominant note also contains several harmonics. This is the first tone you hear. The sounds which follow, composed of harmonics, are called hum notes.

America, from its beginning, has been rich in bell history. Poe's "The Bells," is probably the best eulogy, but Longfellow, Emerson, Whittier, and other poets have written tributes to them. Longfellow was so impressed by the lovely, sweet-sounding chiming of the Bell Tower at Bruges, Belgium, that he made it famous in verse by his "Carillon" and the "Belfry of Bruges." Our present-day books and movies, such as "The Bells of St. Mary's," "For Whom the Bell Tolls," "A Bell for Adano," "The Miracle of the Bells," are an indication of the wide appeal of bells.

A peal is a combination of three or four bells; a chime has eight or more bells (tuned to the diatonic

The Romance of Famous Bells

by Winifred Adkins

scale); while a carillon has a minimum of twenty-three bells (tuned to the chromatic scale). They must be as carefully matched for tonality as are pearls for a necklace.

Throughout the ages, bells and chimes have been interlinked with the history of peoples and nations. Moses, Isaiah, and Zachariah all mention the use of bells. King David had a set of five bells which he played. In the Orient, bells were used in religious worship two thousand years before Christ, and the ancient Greeks festooned their triumphal cars with bells.

The most famous of European bells of olden times was the one dedicated to Roland of Ghent (Belgium). "I am Roland," read the inscription, "When I toll it is fire; when I thunder it is victory." It is located in the Ghent carillon of fifty-four bells, of which Salvo is the largest and heaviest bell. Charles V unhung and destroyed the Roland Bell when he subdued warlike Ghent. To deprive a town of its bells has always been a sign of degradation. An example of this was when Cromwell appeared in Cork (Ireland) and ordered all bells to be taken down and converted into artillery. The Bell of St. Patrick, in Dublin, Ireland, was made in the Sixth Century of rudely hammered iron. Enshrined in a case of bronze, gold, and jewels, it still receives the veneration of visitors to that city. Belgium is the home of the most celebrated carillons in the world and Holland is a class second. There is a carillon in Middelburg, Holland, which is considered one of the best in existence.

Russia is called the "land of bells." All over this vast domain their thunderous voices are heard both morning and evening. The largest bell ever cast is the Great Bell of Moscow. Authorities differ as to the exact weight of this giant bell, but all agree that it is approximately two hundred tons. It was too heavy to hang, so a base was built for it near the walls of the Kremlin, where it now stands. The upper part is ornamented by figures representing Our Lord, the Virgin, and the Holy Evangelists; on the top of the bell rests a Greek Cross of gilded silver. Another great bell is in the cathedral in Moscow. It hangs in the Bell Tower of Ivan and is rung but three times a year, on special occasions, at which time all other bells are silenced. Hanging in the same tower as thirty or forty bells known as Bells of the Kremlin. This great Ivan Tower still stands. Each story is a belfry. In the first story, hanging in solitary grandeur, is a huge bell given by Czar Boris Godunov.

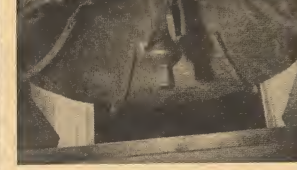
There were no bell foundries in Russia until the Sixteenth Century. Before that time, bells were brought from Italy, but after the bell founding art started, it spread rapidly. Before the end of the Sixteenth Century there were said to be more than five thousand bells in Moscow and its (Continued on Page 198)

Europe and the United States, church bells warned of blackouts and possible air raids.

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A NEW VIEW OF THE LIBERTY BELL

Charles Oley caught this unusual angle in photographing the Liberty Bell. The bell was cast three times, and with the last casting a quotation from Leviticus XIV, 16, "Proclaim liberty throughout all the land unto all the inhabitants thereof," was moulded upon it. It was then hung in the tower of Independence Hall, Chestnut and Sixth Streets, Philadelphia, and remained there for almost twenty-four years, until July 4, 1776, when it rang the first tidings of the signing of one of the most important messages in history—the Declaration of Independence.

Paulinus of Nola, an Italian bishop, was the first to use bells in Christian worship. Shortly after he died, about 400 A.D., church towers were raised in various countries of Europe. Two or three years after Paulinus, bells had become so much a part of Christian worship that a "papal bull" was issued (by the Pope) specifying that every church in Christendom should have a bell.

The great bells of St. Mark's (Venice), and others in Italian campaniles and Spanish towers have also been used as alarms in case of fire or other similar disasters. During World War II, in small towns in



PROPOSED PEACE BELL TOWER

This imposing design for a bell tower near Washington, D. C., has stirred a movement of much significance. The idea originated with Ned C. Miller of Elmira, Ohio. His design for the proposed tower provides for a star-shaped cross section, 550 feet high, to be erected on a 100-acre site near the city of Vreeland, near the grave of the Unknown Soldier. Provision for a carillon of fifty-four bells is made.

Tops at Twenty-Two

An Interview with

Elliott Lawrence

Popular Band Leader, Arranger and Composer

SECURED EXPRESSLY FOR THE ETUDE BY GUNNAR ASKLUND

For 1947 the coveted Band of the Year Award, bestowed by "Look Magazine" upon the band best equipped to do the most for popular music, went to twenty-two year old Elliott Lawrence and his less-than-a-year-old organization. Never before in the history of popular music has so important a national rating gone to so youthful a maestro. Yet Mr. Lawrence ranks as a veteran in his chosen field. He has directed his own band and appeared on the radio with it since he was eleven. Born in Philadelphia, Elliott Lawrence's musical gifts were marked enough to warrant serious training at the age of four. He began piano study with Louise Christine Rebe and read the music in *Two Eves* by way of recreation. Study values were enhanced by a thoroughly musical home atmosphere. Mr. Lawrence's mother is a singer and his father is a radio director, serving as Program Director of WCAU until he assumed management of his son's band. Elliott took the degree of Bachelor of Music, with top honors, at the University of Pennsylvania, and continued his studies under Erno Bloch (piano), Mori McDonald (theory and composition), and Leon Barin (conducting), financing his education by playing dance music and making arrangements. A special arrangement of college airs in dance rhythm, made for a University of Pennsylvania football game, came to the attention of WCAU officials with the result that, at nineteen, Elliott was appointed Musical Director. The appointment came as a

complete surprise to his father. Less than a year ago young Mr. Lawrence left radio to organize his own band which, though both popular and critical acclaim, has led to the forefront of dance organizations. Mr. Lawrence continues composing in a more serious vein. A number of his works have been performed by leading symphonic organizations; his recent "Suite for Animals" is on the current program list of the Philadelphia Orchestra. In the following interview, Elliott Lawrence, who is "tops" of twenty-two, tells of the requisite qualities for a career in popular music. —Ento's Note.

POPULAR music is a zestful and rewarding field. Everybody loves to dance, and those who provide the music often find themselves the recipients of an enthusiasm that is as bewildering as it is delightful. And youngsters all over the country witness the successful careers built by dance music—which is only fun, after all—and absorb the virus of a particularly harmful state of mind. They see what happens to some smart lad who simply has fun with dance music, and wonder about the good of all that serious study that is not fun and seldom leads to anything approaching glamorous returns. By that time, they have a bad case of musical untruth.

The Basis of Popular Music

The cure lies in realizing that dance music is "nothing but fun" from the customer's viewpoint only. The lad who "likes" dance music and limits his equipment to practicing baton technique with his favorite records going, hasn't a chance in the keenly competitive world of professional popular music. In that world, you don't make tricks with a baton, and you don't cut capers. You work as a musician with other musicians, in a highly specialized field of music. The word to stress is music. Actually, popular dance band work requires more training, both theoretical and practical, than symphonic work because the band boys need to know everything the symphonist does plus the elements that make popular music popular. The candidate for honors in the popular field must be a musician with a sound training in music as well as in his special instrument.

I believe that the chief reason for the most gratifying "Band of the Year

Award" is the fact that our popular music is based on classic elements of tonal color and quality. During my own years of intensive study I found myself falling in love with special orchestral colorings of Mozart, Beethoven, Debussy, Delius. I wondered why such effects shouldn't add balance, richness, and vitality to dance music, too. At all events, I determined to try and see! First of all, I organized my band so as to include instruments common to the symphony orchestra and entirely uncommon to dance bands—oboe, bassoon, French horn, English horn, two flutes, four clarinets, bass clarinet, and full woodwinds. These were added to the conventional dance band instruments. The experiment was fortunate. Our band developed a more musical tone, and became capable of duplicating colors, feelings, background moods, and effects of the noblest classical literature.

Debussy, for instance, often builds a wonderful feeling by combining flute and English horn. And clarinet and bassoon duets are extremely lovely in Mozart and Beethoven. Such combinations were next to unknown in dance band scorings and from the very first time we tried them our patrons were delighted. And why should they not be? A beautiful tone gives pleasure in any musical medium! It seems a top-notch bit of illogic to try to separate the integral whole of music into divergent camps.

Which brings me back to my insistence that popular music is music! It may be "nothing but fun" to the patrons, but backstage, it's hard work! That is why a youngster today makes the worst possible mistake in trying to break into jazz without a thorough, better-than-average classical education in music. Whatever his instrument, the candidate for dance band honors needs first to know how to handle it legitimately. I auditioned about a dozen lads a week for the band and find that the most general weakness of the applicants is their inability to play with the same degree of mastery, variety, and polish that a symphonist would have to demonstrate. Band boys must know how to produce good, musical tone; how to handle any instrumental emergency; how to do anything at sight; how to give evidence of general musicianship. No amount of enthusiasm can make up for a lack of such knowledge.

Players and Arrangements Are Important

Most of the boys in my band are graduates of recognized conservatories who are eager to devote the same care to dance music that they would to classical works—which, incidentally, they play in their free time. (Again incidentally, several of our players have gone straight to first desk positions with leading symphony orchestras!)

The important elements of a good dance band are the players themselves, and the quality of the arrangements they play. That means that important fields are constantly open for the players and competent arrangers. The fine player is one who has the same musicianly training as the symphonist plus a particular feeling for popular music. Just what that feeling is, is pretty hard to describe! Any player at all can sound a dotted quarter note and an eighth—but the dance band player needs to sound it with a special feeling for rhythmic crispness that you don't find elsewhere. A good way to check up on this feeling is to study rhythm from the recordings of any of the top dance bands.

The player who combines solid training with popular feeling should find no insuperable obstacles in making himself heard. He should have better than average mastery of his instrument, of course. It is wise for woodwind players to learn all woodwind instruments—today's demands often call for doubling in clarinet, flute, and saxophone. On the other hand, brass players are specialists!

Turning to the arranger, you will find that his field is wonderfully flexible and therefore interesting. The modern band is built by the character of its arrangements even more than by its players. The test of an arranger is its style—and style calls for musician-ship. It is significant, I think, that most of our leading arrangers, today, are young composers who are determined to make their way in the classical field and turn to arranging as a means of livelihood. A competent arrangement brings a minimum return of seventy-five dollars (a great deal more if the arrangement catches on and becomes a hit); thus, by turning out two a week, a young lad (Continued on Page 190)

STARS OVER NORMANDY

Normandy, always a dreamland to American tourists, is now known to millions of Americans since the European wars. Normandy in spring is one of the most delightful spots in Europe, and Mr. Brown has caught this freshness of the meadows and winding poplar-lined roads with their reminders of medieval France. Grade 3½.

ARTHUR L. BROWN, Op. 127

Moderato grazioso (♩ = 56)

The musical score is for a piece titled "Moderato grazioso" by Arthur L. Brown, Op. 127. It is written for piano and includes various musical notations such as notes, rests, and dynamic markings. The score is divided into several systems, each with a key signature change and a time signature change. The score includes markings for "rit. slightly", "molto espress.", and "Fine".

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NARCISSUS

One of the most delightful works of its type, Mr. Ethelbert Nevin's *Narcissus* is as popular as the day it was written. The gracefulness of the melodic line and the fluent and beautiful harmonic changes always fascinate the hearer. In Greek mythology Narcissus, the river god's beautiful son, condemned never to look on his own features, finally succumbed and saw his face mirrored in a pool, whereupon he killed himself, and the flower bearing his name sprang up from the spot. This newly edited and fingered edition is exceptionally clear and playable. Grade 4.

ETHELBERT NEVIN, Op. 13, No. 4

Edited by Henry Levine

Andante con moto (♩ = 72)

p cantando l.h. *mf con grazia* *dim.* *simile*

mp *p* *p dolce* *legato* *poco cresc.*

legato *mf* *l.h.* *dim.* *mp*

Tranquillo

p *cresc. poco a poco* *simile*

mf *sempre cresc.*

Vivo

f *dim. senza rit.*

mf *mp* *schera.*

Tempo I

mp *dim.* *mp*

p *poco cresc.* *cantando* *ben*

mf *dim.* *mp* *rit.* *p*

SHINDIG

This piece is just what the name implies—a slam-bang breakdown to be performed jubilantly and robustly. Play it as rapidly as accurate, well-phrased performance permits. Grade 3.

VELMA A. RUSSELL

Allegro giocoso

SPRING MOOD

Generally speaking, American teachers and pupils seem to be inclined to seek teaching pieces in keys using few black piano keys and also to give more pieces in flats than in sharps. This is a serious musical pedagogical error. Every teacher should have an attractive list of pieces in three, four, and five sharps to give when he wishes to secure variety and an all-round familiarity with the twenty-four major and minor keys. Frances Terry's *Spring Mood* is excellent for this purpose. Grade 3-4.

FRANCES TERRY

Allegretto con moto (♩ = 128)

5

p

mf

a tempo

mp dolce

dim. e rit.

a tempo

mf espress.

dim. e molto rit.

ADAGIO, FROM SONATA IN F MINOR

This *Adagio* from one of Beethoven's early sonatas, while still showing the influence of his teacher Haydn, nevertheless indicates very distinctly and prophetically the broadness and originality of the rapidly developing giant. Beethoven's Opus 2 are now one hundred and fifty years old since they were published in 1797. Grade 6.

LUDWIG van BEETHOVEN, Op. 2, No. 1

Adagio (♩ = 88)
cantabile ∞

dolce *p*

cresc. *f*

pp *p* *f*

sf *ten.* *sf* *cresc.*

dim. *pp* *cresc.*

Musical score for "The Rose Tree" (No. 100). The score is in 2/4 time and consists of two systems. The first system features a piano introduction in the left hand (bass clef) with a forte (*f*) dynamic, followed by a vocal melody in the right hand (treble clef) with a piano (*p*) dynamic. The second system continues the vocal melody in the right hand, marked *sf p* (sforzando piano), and includes a piano accompaniment in the left hand. The score includes various musical notations such as notes, rests, and dynamic markings.

[illegible]

LOVE DIVINE, ALL LOVE EXCELLING

Grade 4.

Marziale con brio

JOHN ZUNDEL
Arr. by Clarence Kohlmann

ff *con Pedale* *mf* *f* *Con spirito*

Con brio

f *Allargando*

MAL DU PAYS (NOSTALGIA)

A feeling of longing for one's birthplace is a most human trait. Peter van de Kamp has embodied this with unusual skill in this little composition.

Grade 3.

Allegretto (♩ = 126)

PETER VAN DE KAMP

p *rubato* *a tempo* *simile* *poco rit.* *Fine* *D.C.*

DANSE HONGROISE

SECONDO

PAUL DU VAL

Allegro moderato (♩=126)

DANSE HONGROISE

PRIMO

PAUL DU VAL

Allegro moderato (♩=126)

SECONDO

ff marcato

mf

p cresc.

mp scherz. ff

D.C.

PRIMO

ff

mf giocoso

p

mp scherz. ff

D.C.

SPRING IN DONEGAL

A new Irish song of the folk-song type, which has been upon the programs of internationally famous concert artists.
James Francis Cooke

FRANCESCO DE LEONE

Andante

rit. mf ten.
Ah, love, the
The sun-shine

ten.
p
allarg.
rit.
mf

a tempo
spring is smil-in' o-ver Don-e-gal; The lit-tle lark is sing-in' on the lea; And I can't
wakes the dai-sies in the field a-gain; The breath of May turns all the world to song; And when you

a tempo

allarg.
ten. pochiss.
think of an-y-thing at all, at all, Un-till I say "good morn-in'," dear-est one, to thee. I hear thy
hear the blue-bird sing-in' in the glen, Y'ell know that I'll be back with thee, my dear, ere long. I hear the

ten. pochiss.
allarg.

voice; I see thy smile, Ma-cush-la, Though thou art miles and miles a-way from me; And I can't
bells are call-in' to us, dar-lin'; They're call-in' you, and they are call-in' me. To greet the

cresc.

ten. pochiss.
wait for that great day when I'll come back To be with thee. May all the
day when you and I shall join our hands E-ter-nal-ly. So close your

ten. pochiss.
col canto
espress.

saints pre-serve thee, lit-tle lass of mine, Un-till the leaves of au-tumn start to fall. God bless the
eyes and dream of all the hap-pi-ness That shall be ours when leaves be-gin to fall. God bless you,

ten. p
ship that takes me back a-gain, my col-teen bawn, When the spring is smil-in' o-ver Don-e-gal, When the
dear, and hold me close to your dear heart of hearts When the spring is smil-in' o-ver Don-e-gal, When the

ten.
p
dolce

1 2
spring is smil-in' o-ver Don-e-gal. gal.
spring is smil-in' o-ver Don-e-gal.

a tempo
allarg. col canto
pp
8

RIDE ON! RIDE ON IN MAJESTY!

(JOHN B. DYKES)

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PEDAL

Ped. 53

Sw. to Ped.

Melody

Gt. 43

Ch. coup. to Sw. Ⓐ

Melody

f Gt. 43

Gt. to Ped.

cresc.

Melody Maestoso

ff

mf

dim.

dim.

Ⓐ Ch. coup. to Sw.

rit

p

Sw.

pp

Grade 1.

I THINK I'LL PLANT A GARDEN

LOUISE E. STAIRS

Moderato (♩ = 132)

I think I'll plant a gar-den; It's such a love-ly day. I'll get my hoe and
 gar-den seeds And plant one right a - way. *Fine* I'll plant some beets and car-rots And
 on-ions in a row, And then I'll hoe them ev-ry day, For that's what makes them grow. *D.C.*

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Grade 2.

DROWSY LAND

ELLA KETTERER

Moderato (♩ = 144)

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THE ETUDE

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Grade 2.

BY THE WIGWAM

WILLIAM SCHER

Slowly (♩ = 60)

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The Pianist's Page

(Continued from Page 148)

will never be able to eradicate the faulty,
hazy memory habits you set up.
4. Always memorize each hand sepa-
rately, so that if necessary you can play
the entire composition single-handed by
memory. Better still, go away from the
piano and be able to "see" the exact
fingerings (each hand separately first, then
together) as you "play" the piece
silently and very slowly on the arm of a
sofa or chair.

6. Practice everything often, without
looking at the keyboard. Don't close your
eyes but look freely, all over the room.
Of course, fast or "risky" pieces must
be played very slowly. Don't peek, even
in the most dangerous spots.

6. Practice often in impulses or pat-
terns, long and short — alternately very
slowly and very fast. Avoid the deadly
"gradual" method for increasing speed.
7. Know what you are "saying" — be
able to play the melody alone, be aware
of every sequence, know every harmonic
or modulatory move, be able to discuss

the formal and emotional meanings of
the piece, be fully aware how each frag-
ment fits to together the finished
mosaic.

8. Practice without the damper pedal
to keep the melody "clear in your ear."
— Even after you know the piece and
play it well, return every few days to
the very slow, without-looking, one-
handed practice.

What are the supreme moments of the
performer's life? . . . The thrill that
comes at those all too few, breath-taking
times when he senses such absolute con-
trol of his forces that he is able to realize
fully the composer's message. For the
moment he himself becomes the creator
of the masterpiece. . . . He knows then
how Aladdin felt when the genie ap-
peared. . . . But the pianist is infinitely
more blessed, for he is able to command
such a fabulous fortune of rhythms, colors,
and sound that even Aladdin would
be envious. . . . And he is not limited to
three "wishes."

How Joseffy Taught the Piano

(Continued from Page 150)

big grasp of the keyboard which Brahms
demanded, although he played with the
clarity and technical finish which were
always characteristic of him. Nor did he
display the extreme nervousness which,
according to rumor, so tormented him.

He was by no means indifferent to melo-
dramatic which might overtake a pup-
pet, when one of us developed a finger
on the finger of the right hand, making
practice with that hand impossible, he
suggested a number of compositions for
the left hand alone, mentioning those
played by a celebrated one-armed pi-
anist, Count Géza Zichy, and heard these
until the finger was usable once more.

Once, and once only, did the class see
Joseffy absolutely taken aback, at least
momentarily. At the time we were all
girls save two, Rubin Goldmark and
Albert Mildenberg, whom Joseffy always
called our "brothers." A new student had
been admitted to the class through a
mistake. She was not nearly sufficiently
advanced, as was immediately apparent,
but because of some illness had been al-
lowed to waive the usual preliminary of
playing for some of the faculty, and had
paid for the term of lessons. She was
pretty, very young, guileless and evidently
did her best, but even a simple Mozart
Sonata was beyond her. Joseffy was un-
usually patient with her, but always the
student whose lesson followed her be-
trayed his nervous irritation, and would
be doubly criticized or the object of sarcasm.
We soon came to know this and
hope that our lessons would come before
that of the girl. On the one occasion as
the girl seated herself at the piano she
said guilelessly:

"I hope I have a good lesson today,
Mr. Joseffy. I stopped in at church on
my way here and prayed that I would."
The class sat paralyzed. What would
he say? He was silent for a moment, evi-
dently for once at a loss as to what to
say. Then, twisting his little moustache he
murmured:

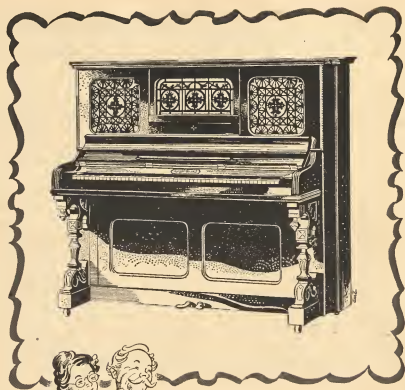
"Well, that's all right, but don't forget
to practice," and the lesson was given

with little comment.

In his "Steeplejack," James Huneker
thus comments on Joseffy:
"Of Rafael Joseffy I can only say this:
I loved the man as well as the artist. He
was that rare avis, a fair-minded mu-
sician. He never abused a rival but was
generous to mediocrity he had a special
set of needles steamed in ironic acid. . . .
His touch, his manner of attack on the
keyboard spiritualized his very timbre;
the harsh, inelastic, unmanageable tone, in-
separable from the music made by con-
ventional pianists, became under his
magic fingers floating, transparent, evan-
escent. His plastic passage-work—so dif-
ferent from Liszt's wrought-iron figura-
tion, or the sonorous golden blasts of
Rubinstein—his atmospheric pedalling
and goosier arabesques—you ask in
desperation if Joseffy played the piano.
What instrument then did his contem-
poraries play? With a few exceptions he
made the others seem a trifle obvious.
De Pachmann, Godowsky, Paderewski
were his favorite artists. To him alone
may they be compared. . . . Ah, the beauty
of Joseffy's hands, with their beautiful
weaving motions, those curved birdlike
fingers symbolic of the music."

How impeccable was Joseffy's playing
can be judged from another quotation
from Huneker: "It was in Stuyvesant Hall,
at a Thomas concert, I heard Joseffy
strike a false note for the first and only
time in my life, and of all concertos the
E minor one (Chopin) was the one he
played the best. The arpeggios after the
opening chords, he rolled to the top, but
didn't strike the E. I remember Theodore
Thomas sitting at the back of the little
virtuoso as if he thought him insane. If
burning glances could have slain, Joseffy
would have died on the stage that after-
noon. But it did not disturb him. He
less, what he probably thought of
himself doubtless would have been un-
perturbed."

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a piano similar to
this old French.

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Colorful Harp Effects with the Organ

(Continued from Page 151)

down. The harpist will "even up" afterwards. There is little to be said about the organ registration, except that care must be taken to use combinations that are as clear as possible. The organist may use all the variety consistent with good taste he may desire, as the harp makes everything more colorful.

Pennsylvania "Dutch" Music at Ephrata

(Continued from Page 147)

quality. Undoubtedly he also required and obtained special effects which cannot be reproduced today, yet he seems to have been scrupulous in orthodox musical matters. He stressed correctness of pitch and the utmost precision in pointing and, and of course, the remarkable beauty of the Ephrata music is that it was not union-sing, but music in two to five parts—even seven-part harmony. A study of the Clotier hymn shows that many were in a very tree meter, the harmony most rudimentary; so that the effect must have been of something quite archaic. There were five choirs, each consisting of three women and two men, which sang together or antiphonally, also with interspersed songs. Rehearsing was constant. Singing went on through the day while in the evening the white-robed brethren and snow-dad sisters left their houses to walk, singing, in procession to the chapel for their Agapes, or love feasts.

Impressions of I. Visiting Dignitaries

Quotations from eighteenth century sources may give a clearer sense of the effect of the Ephrata music on those who heard it. The visiting Swedish cleric, Acrelius, gives this account of a chapel service: "Then they all assembled, they sat for some moments in prayerful still . . . [then] Father Friedsam (Beissel) finally sang in a low and fine tone. Thereupon the sisters in the gallery began to sing. The Clotier brothers joined in with them, and all those who were together in the high choir united in a delightful hymn." From the contemporary German visitor, we learn that "the tones issuing from the choir imitate very soft instrumental music, carrying a softness and devotion almost superior to the human voice." All the parts, save the bass, which is set in two parts, are led and sung exclusively by the females, the men being confined to the upper and lower bass; the latter resembling the deep tones of the organ, and the former, in combination with one of the female parts, forming an excellent imitation of the oboe. The whole is sung in falsetto voice, and the melody, which seems to be more than human, appears to be descending from above and hovering over the heads of the assembly."

All this strange singing of the Soltaries on the Coaclico is now a lost art, but the music itself is preserved in some of the most remarkable books in the history of American bookmaking—the printed works from the Ephrata press and the beautiful illuminated manuscript books done by the Sisters of Saron. Their first three hymnals were published by the press, and their famous collection of 1739, the "Zionische Weyrauch Hugel" (translatable with difficulty as "Zion's Hill of Incense") was printed by Christopher Saur, Beissel and some of the brothers contributed their own hymns to these collections, for from the earliest days of the Clotier, hymn writing was done. But when they finally set by their own press, and the collection of 1739, the "Zionische Weyrauch Hugel" was published, a book of hymns entirely of their own composition, both words and music.

Hymn Collections

This led to the appearance, in 1747, of the first of the three great Ephrata music books: the "Turtel-Taube," or to give in English its full and fervidly romantic title, "The Song of the Solitaires and Deserted Turtle-Dove—namely, the Christian Church." Of the two hundred and forty-seven hymns in this collection, Beissel wrote one hundred and fifty-one; the remaining ninety-six were by sixteen brothers and twenty-three sisters. The last and greatest of the Ephrata printed books were the two editions of the "Paradiesische Gesänge," "Wunder Musick of Paradise." These are really two different books using the same title; the first, a collection of anthems and hymns with full notation for voices and harmonic parts; the second, which is the largest collection of Ephrata hymns, a book of words only. Seven hundred and seventeen hymns, all at the Clotier, were included, of which four hundred and fourteen were by Beissel.

Other Important Books

Important as these books are, they are surpassed in charm by the little chorals used by the choirs. These are all manuscript books—by pen and ink—the work of the sisters, who labored tirelessly with love, and certainly with exquisite skill, to create them. They must be counted as the best of the Ephrata medieval lettering with delicately elaborated capitals, their quaint music notation, and their colorful illuminations featuring the lily, the tulip, the rose, and many other symbols and patterns of Pennsylvania Dutch tradition. These books were to be the last of such medieval works done in the New World.

In fact, the early-century concept of the Ephrata community was doomed to fade out. At the time of Beissel's death the idea had probably, according to his admirers, reached perfection, and he certainly made its music what he wanted it to be, with rigorously trained choirs and a mass of original music. Beissel himself wrote over a thousand hymns; the other brothers and sisters together probably wrote as many. When Beissel died in 1768, he had a most competent successor in Peter Miller, a distinguished scholar and an able craftsman. He, like Brook Farm, the Shaker communities, and other Utopian groups, Ephrata did not—could not—last, and the music itself. It is hard to find in the Mission Nursery at Snow Hill, Franklin County, where it vanished forever with the death of the last Beissels.

ORGAN AND CHOIR QUESTIONS

Answered by FREDERICK PHILLIPS

Q. Please indicate how the first four measures of Yousens Mass, in the December 1945 issue should be played, observing the rule that when a note is repeated immediately in the same part, each note is played separately; when they are in a different part, they are . . . I. S. E.

A. The rule you mention is more of a guiding principle than something to be taken too literally. In the passage you mention, the composition does not continue itself to the same number of parts (or voices) in each successive chord; therefore, such notes should be repeated as make for clarity without chopiness, and those notes should be tied which add smoothness without blurring.

Q. Can you give me instructions for using the stops on an . . . organ, which has the following serial number in the back: 201598

SU X 179
C X
LO X 732
A-39 is stamped in large letters on one side. I wrote to the manufacturers and they sent me a leaflet, but did not indicate how to use the stops in the serial number. Some of the stops have no markings and others are hard to read, so I am listing them as to I can make out. Bass 8ft Sub-bass Flute 4' () Piano Dulciana 8' () Vox Flammata Forte Dulciana 8' () Flute 8' Choral 8' Treble Coupler—G. F. M.

A. A serial number would be merely a manufacturer's identification, and not of much use to you. The proper use of the several stops. The names vary considerably with different organs, although the stop names do indicate certain general characteristics. First of all keep well in mind the pitch of the different stops. One marked 8 ft. is the same pitch as the corresponding note on a piano, 4 ft. is an octave higher, and 16 ft. an octave lower. The stops on the left side usually affect the notes in the lower register of the organ, and those on the right, the upper register, generally using middle C as the dividing point, though not always. Try each stop out by itself, ascertain the tone quality and range and volume; then try two together, watch the effect. Then try two others, and so on until you have really learned by experiment which stops combine best with other stops. "Piano" is probably merely a softening effect, and "Forte" louder. The Sub-bass Flute is the lowest of the stops, and the Treble-Coupler would couple a treble note to its octave higher. The Vox Flammata most organs is a mechanical device for making a tremolo effect. Whatever stops are used, the lower register should be matched by a stop of the same pitch and volume in the right hand, or upper register. Sometimes special effects may be obtained by using a soft stop in the lower part and a louder one in the right hand, or upper register. Such effects may easily be worked out by experimentation. Following this plan, it is not very difficult to know definitely the correct names of the stops whose markings have been obliterated, knowing the general tone quality and pitch will suffice.

Q. I am interested in learning to play the pipe organ in our church, and would like to know what procedure to follow, and what books I should use. I am an adult, play piano, Grade III to IV, and would like to play Grades V and VI. Our organist is a fine musician and has volunteered to help me. I should like to know what books to study, including a good pedal book—B. M.

A. For your basic study we suggest using the "Organ Method" by Stainer. This gives preliminary information as to the construction and stop action of the organ. After some practice for the hands, the pedal is taken up with very fine studies, leading to the playing of hands and feet together. For early practice we recommend the "Piano Scale Studies" by Sheppard, supplementing the Stainer book. After finishing Stainer, try the "Master Studies

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For Organ up by Carl. For an understanding of the stops, their uses and combinations, we suggest "Primer of Organ Registration" by Nevins. These may be obtained from the publishers of Tax Review.

Q. Please tell me if I could get a chart showing the names of the keys of a pipe or electric organ. I have access to a pipe organ, but have been unable to take lessons on account of my illness. I would like to have for Nevin, My God, to This Book of Ages, and so forth. I have studied piano about a year, and have had a little practice on an organ. I have finished Thompson, Grade 1, and Gounod-Bach, "Second Melody Lesson." How does this compare with Thompson, Grade 2? What grade is Let Us Have Music by Robert? Did I do wrong in using the organ before going further with the piano—H. J.

A. There is no chart such as you describe, but what you need is a regular method for the pipe organ. We suggest the very excellent one by Stainer. This will give you information regarding the different stops of the organ, and also a well planned series of studies leading step by step to fair competence in organ playing. It would be better, however, if you could develop a little further in your piano studies before taking up the organ seriously, as you will in this way acquire a better technique for the organ work when you come to it. As far as stops are concerned, since no two organs are exactly alike, it would be impossible to give a chart of stops, as for a particular organ may not even have the stops we might suggest. Besides, a hymn could be played in virtually any stop combination, all of them effective. The better plan would be to follow the general idea of the method you find outlined in the method, and after you have attained a fair understanding of the effect of the different stops, then get such a book as "Primer of Organ Registration" by Nevins, for it gives you a basis for understanding the use for various conditions, and the general principles of combining stops. The "Second Melody Lesson" is slightly easier than Thompson, Grade 2, and the Kolbert book, "Let Us Have Music" is about Grade 3.

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Advancing the 'Cello

Section

(Continued from Page 152)

harmonies, the base of the thumb nail being midway between the two strings. While fingering is here closely identical with that used in playing the violin, the heavier strings require exertion of greater pressure of both fingers and bow. Proximity of the bow to the bridge should be noted in the illustration.

While the means for covering the extensive range of the 'cello have been described in the foregoing, the use of the hand as a measuring instrument requires some explanation. Since the distance between intervals is gradually lessened as

one advances up the fingerboard, the hand gradually closes to compensate for changes in spacings. The muscular reflexes which enable us to adopt the required spacing in any given position are the source of consistency in intonation. A slight rolling of the finger, which is accomplished so quickly that the fault escapes the listener, is all that is required to correct minor discrepancies.

However, the tensing of the fingers to secure proper spacing tends to stiffen the hand and impair facility. Fingers must be relaxed instantly the shift in the nut finger is made, and tensed the instant the change to becoming a nut finger is made. Weight of hand and arm are transferred from one finger to another in much the same way as the weight of the body is shifted from one hip to the other in walking. Studies will acquire this feeling of shift in weight if it is emphasized and improved facility will demonstrate its advantages.

Advancing 'Cello Technique

Improvement of the 'cello section depends upon the development of assurance in applying these various techniques. If preliminary training has been adequate, the principal emphasis in the high school can be placed where it should be, upon musical interpretation. However, technical training should be continued along the following lines. In addition to sectional drill of orchestral compositions, an adequate instruction program would include practice in union of scales and exercises suited to clarity and cement these accessories of technique in the minds of the players. Studies of Dostoevsky, Liszt, and others, although written before group instruction was commonplace, are melodically and easily adapted to class or sectional requirements. For the upper positions, Grutzmacher and Fitzenhagen thumb position exercises are excellent. Position work should be prepared by emphasis upon method and the study of brief excerpts from any standard work dealing with the positions which need strengthening. Range should be constantly extended through the study of scales and arpeggios in three and four octaves. Practice in the upper register is particularly beneficial to the player, since it usually leads to improvement in intonation in the lower register. The pitch of treble notes is more sharply defined than in the bass, and the benefits of attention devoted to improving intonation in the upper register seem to be transferred readily to the lower strings.

While there is a period of some discomfort before a callous is formed on

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the thumb and the position feels awkward to the player at first, young players should be encouraged particularly in the use of the thumb. Since sonority is decreased in proportion to the shortening of the length of the vibrating string, less absolute care is required in the use of the bow. Quality of tone is developed through firm fingering and a finely adjusted vibrato. There are also advantages which accrue from the use of the thumb position in the lower reaches of the neck and on the lower strings. Players must be necessary in preparation for passages in 'cello literature, and in particularly obstinate passages in orchestra literature which yield to no other solution.

A 'cello section which has covered the ground suggested here should be prepared for access to symphonic music. The aim of most directors in advancing each section of the strings to the point where they are capable of essaying symphonies of Haydn, Mozart, and even Beethoven, is not unattainable. The basis for this development with the 'cello player should be as Casals has suggested, "... first of all musical, and secondly, technical in the most musical manner."

I am firmly convinced that the status of the band is in the hands of its leaders, and it is upon this leadership that its destiny depends. The instrument is here, awaiting someone to make use of its full potentialities, and to that end every conductor of bands should dedicate himself.

Next month we shall discuss "The Future of the Band in America."

Rachmaninoff As I Knew Him

(Continued from Page 138)

date of this extraordinary evening June 15, 1942, so that it, too, would never slip from my memory.

I was so fortunate as to hear another of these exquisite concerts at the Rachmaninoff home. The two Mozart works were repeated, but Rachmaninoff's Second Suite was replaced by his transcription for two pianos of Liszt's "Liebesnacht" and Chopin playing together, or Anton and Nikolai Rubinstein.

Bands in America Today

(Continued from Page 153)

with a sufficient musical background? Do bandsmen possess the necessary appreciation of the music they perform, in order to receive a musical "lift" from their experience? Does the high school program emphasize proper objectives? Is our band leadership adequate? Is our literature responsible for the lack of continued interest? Is the American pace of living too fast? Within these questions are to be found the answers to the band's position in our musical life of tomorrow.

Certainly, one can not defend a program which has attracted, in its beginning stages, hundreds of thousands of participants, only to lose them just as they have achieved the skills and proficiencies to properly express themselves.

In view of the tremendous band program so well established in our schools, is it not logical to expect an elaborate and active adult band program? If America can maintain extensive sport programs such as amateur softball, baseball, football, golf, and other sports, promoted and sponsored by the municipal government, then should not music take its rightful place in this program of educational and recreational activities?

That summer I saw the Rachmaninoff family quite often. I became a regular weekly guest, and our conversations I shall treasure forever. Sergei Vasilyevich was fond of histories and biographies and almost anyone's memoirs, and this was my favorite reading. Two of us exchanged opinions on our lifetime reading, and discussed the theater, music, and composers. It was with unusual delight that I listened to Rachmaninoff speak of Tchaikovsky. He spoke of him with emotion, telling of the kind, touching attitude showed by the internationally famous composer toward the first creative steps of his young colleague, of his sincere happiness in Rachmaninoff's first successes, of the influence he exerted to have "Aleko" produced at the Imperial Opera in Moscow. Of Rimsky-Korsakov, Rachmaninoff said, that as he matured, his understanding and appreciation of that particular genius grew stronger and stronger. "Just to read a score by Rimsky-Korsakov puts me in a better mood, whenever I feel restless or sad," were Rachmaninoff's words.

Plans for Retirement

The war made a deep and depressing impression on Rachmaninoff. Every time the conservatory turned to the East European front and the sufferings being en-

dured by his beloved native country, one could easily observe how strongly he suffered himself. The mere thought of the hundreds of thousands of Russian people meeting their death, and the barbarous destruction of priceless ancient Russian monuments, made him shudder.

Whenever he heard on the radio performances or recordings of such masterpieces as Russian Easter Overture by Rimsky-Korsakov, Stravinsky's "The Fire-Bird," excerpts from Mussorgsky's "Boris Godunov" in Chaliapin's incomparable interpretation, or any compositions with the flavor of Russia, he would become visibly excited. I shall never forget how, when we were listening together with tears, and he exclaimed, "Lord, how much more than genius this is—it is real Russia!"

On one occasion Igor Stravinsky and his wife dined at the Rachmaninoffs and I, too, was present. Among a host of other matters, Stravinsky mentioned that he was very fond of honey. Within a few days Sergei Vasilyevich had found a great jar of the very best honey and delivered it personally to Stravinsky. I mention this tribute because it is so typical of Rachmaninoff's cordial attentions to his friends.

In this summer of 1942 Rachmaninoff decided to become a resident of Los Angeles, and sealed his intention with the purchase of a pleasant house on Elm Drive, in Beverly Hills. His plan was to make a farewell tour in the season of 1942-43, ending in Los Angeles, retiring as a pianist, and remaining in his new home, which would be dedicated to composition. He was so fond of this future home that he took a childlike joy in teasing Mrs. Tamiroff, saying that the facade of the "Rachmaninoff mansion" was better and bigger than that of the Tamiroffs, on the same winding avenue, and that his garden would be prettier, too. Nikolai Remisov, who "had also made it to El Estero," designed a working studio for Sergei Vasilyevich, to be constructed in the following summer over the nearby garage.

Working the Boardman house, Rachmaninoff would come over to his future home to work with spade and rake in its garden, and plant the planting of additional trees. We, his close friends, watched the pleasure this gave him, and derived pleasure from this, as well. Who could think that some six months later Sergei Vasilyevich would depart from us forever—and that none of these dreams would be realized.

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Opera and the Balakirevs

(Continued from Page 154)

literary work.

Cui had an indisputable literary talent, and a style of his own. His language was clear and laconic; it had color and piquancy. His mocking spirit and lively

whims which were delightful in drawing rooms became, in his articles, bitter sarcasm which he at times abused. By nature straight and determined, never afraid of a fight, he was brutally frank and mimed no words in his writing. He opened an indefatigable campaign against the old German and Italian schools and welcomed the emergence of a new Russian school, attributing to such qualities as depth of feeling, force

of passion, the element of realism which expresses itself in tendencies toward recitative declamation and the new element of humor.

In his articles he lashed out against Italian mediocrities—the works as well as the performers—against the hackneyed "Lucia," "La Sonnambula," and "Favorita," and against the vogue of singers with the "big L" endless high notes, and their staccato, bullet-like runs. He

hated virtuosity *per se*. Like the Italian singer whom he berated for holding high notes interminably, he himself held on to his arguments so long that he succeeded at least to a certain point. If Italian opera did not cease to be the temple of style, at least it ceased to be the temple of art. On the other hand, he and his constant criticism, the repertoire of Russian operas became more serious and began to gain in prestige.

In his propaganda for the music which he admired, César Cui was very demanding. He was an aristocrat in what concerned art, and he considered it right to be choosy. "One cannot tolerate anything badly made in a symphony."

Essentially Cui was a man of his time. He passionately liked the work of his contemporaries, although he gave just due to the masters of the past. The latter he regarded as necessary in the amalgamation of the chain of art, furthermore ingenious and interesting, although cold. But he felt that real music started at the beginning of the century with Beethoven. However, he looked only for the content of the work, and not for the signature.

Cui was read a great deal, trusted and admired, and he made more enemies than friends, but he fought alone against the rest for the cause which he adopted. He signed his articles with three little stars in the form of a triangle—the insignia which he wore on his epaulets as a Lieutenant of the Russian Army.

The St. Petersburg "Gazette" invariably accompanied Cui's articles with the following statement in their editorial: "In publishing the articles of Mr. *** we consider it necessary to remind our readers once again that we are willing to give this space to any pertinent or positive opinion, since the editorial staff itself often considers the articles too extreme, and sometimes too violent."

Choose Your Words

by Marjorie Gloyre Lachmand

THERE ARE many ways of saying the same thing—and not all of them pleasant!

A judge in a recent piano contest told one pupil that she would not have recognized the piece the pupil played if he hadn't had the notes before her. It might have been less cutting, more polite, and certainly more encouraging to have said she "didn't recognize it at once," because apparently all that was wrong was the phrasing of the first sentence, and the accents. Another pupil was told that it was very evident she did not care about what she was playing, therefore she, the judge, did not care about listening and would not do so if she did not have to. How much more constructive it would have been to say, "To make anyone enjoy listening to your piece, you must enjoy playing it," and continue with some helpful suggestions as to how to enjoy playing it. Such as: first, get it under control technically, so that—second, you can think about the expression without having to worry about striking the correct notes, and—third, get into the mood of the piece; play it with correct spirit and rhythm whether it is sad, or gay or majestic, and so forth.

In his articles he lashed out against Italian mediocrities—the works as well as the performers—against the hackneyed "Lucia," "La Sonnambula," and "Favorita," and against the vogue of singers with the "big L" endless high notes, and their staccato, bullet-like runs. He hated virtuosity *per se*. Like the Italian singer whom he berated for holding high notes interminably, he himself held on to his arguments so long that he succeeded at least to a certain point. If Italian opera did not cease to be the temple of style, at least it ceased to be the temple of art. On the other hand, he and his constant criticism, the repertoire of Russian operas became more serious and began to gain in prestige.

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THE ETUDE

New Music of the Airways

(Continued from Page 144)

are beyond our control and the only suggestion we can make to readers under such circumstances is for them to write their local stations of their interest in any program which is nationally available but not carried locally. The more letters of this kind a radio station receives, the better the chance of hearing a desired broadcast will become. Some programs, scheduled at a given hour at the source of performance, are heard at a different time in other sections of the country. We suggest that readers check their local newspaper's radio schedule carefully or write to their local stations for further information. The time element is often at a less desirable hour, and several young readers have written us that worthwhile programs, like the New Symphony, are heard at such a late period in their locality that they cannot participate as listeners. Since this is a local problem, its solution can be worked out only by the radio management and the listeners of that community.

Band Questions Answered

by William D. Revelli

C Clarinet an Uncommon Instrument

I have been reading *The Etude* for several months and find it to be highly interesting and educational. I wish to purchase a C clarinet. Boehm, standard pitch. Can you advise me as to where I could purchase such an instrument, either new or used? I now have a wooden clarinet which is very satisfactory except that it is quite flat in pitch. I have been told that there are repair shops which can tune instruments. Would you consider this advisable and if so, will you tell me where it could be done?—S. J. Indiana

I would suggest that you contact your local music dealer. If he does not have a C clarinet in stock, I am sure he can recommend some instrument manufacturers or music stores that might have such an instrument. The C clarinet is an uncommon instrument; hence, it might prove to be difficult to find. Some music stores which deal in second hand musical instruments frequently stock such instruments.

High Tones on the Trumpet

Q. I am a trumpet player and have difficulty sustaining high notes. My throat gets very tight and my lips tire rapidly. Can you help me?—M. B., Little Rock, Arkansas

A. It is most difficult to answer your question by "remote control" since such problems require personal attention. There are many factors to be considered in the case, some of which are: (a) The physical qualifications of the performer. (Many do not have the physical requisites for playing high tones.) (b) Type of mouthpiece and instrument. (c) Playing experience. (d) Method of securing tone production. (e) Articulation and many other factors.

MARCH, 1948

nies necessary to the proper foundation of a brass player.

In your specific case, I suggest that you seek the advice and instruction of a fine brass teacher. Next, I would not be concerned with "high tones" until I was certain that my foundation of tone production was correct and thoroughly established. Many young musicians have ruined their embouchures and performance through the practice of high tones. Properly applied, the high register should be no more difficult than that of the middle or low. This, however, takes correct understanding of all the problems involved and usually requires years of study with a competent teacher. In the meantime, play softly, pronounce the syllable "oo" and play with the high register as much as possible; relax tongue and breathe freely and deeply from the diaphragm.

National Music Camp

Last summer I spent a part of my vacation at the Trapp Family Music Camp in Vermont. While there, I heard of a music camp in Michigan. I should like to know more about this camp and its address. Can you help me?—L. F. New York

The camp to which you refer is the National Music Camp at Ann Arbor, Michigan. Should you desire further information regarding the music program, staff, and so forth, write to Dr. Joseph E. Maddy, President, National Music Camp, Ann Arbor, Michigan.

Importance of Academic Study With Music

How does one go about preparing for a career as a band instructor and conductor? I am a sophomore in high school and a member of our high school band and orchestra. Can you tell me what phases of music study I should emphasize in order to be best prepared to enter college as a music major in the public school system?—D. H., Massachusetts

First, secure the services of the best available teacher of your major instrument. Second, begin the serious study of piano. Third, study theory and harmony. Fourth, prepare all of your high school work in such a manner that your grades in the academic program are at least as good as your music grades. Many students of music are inclined to be less interested in their academic program than their musical activities; as a result they frequently find that deficiencies in the academic studies prevent their acceptance as university or college students. You should also check with the registrar of your high school to be certain that you have elected a college entrance program.

The Teacher's Round Table

(Continued from Page 140)

be played in the time of nine (see Measure 5, second page).

Composers often refrain from using marks throughout a work, since after a first instance, other similar cases become obvious, and economy of notation is advisable.

The above applies to Chopin, too. And now, for a good preparatory exercise away from the piano: set your metronome at the proper pace, and have your students play the exercise, first with three, six and nine, on the table. Once this is mastered, they will have no difficulty in doing the same thing while performing.

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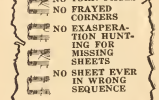
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The Romance of Famous Bells

(Continued from Page 157)

suburb. It is regarded as a place of distinction for a citizen to give a bell to a church; the larger bell, the greater the man.

Next to Russia, the largest bells are made to be in China. It is not an uncommon sight to see tall towers, broken down by the weight of the bells. The most celebrated bell in China is the one at Pekin; its weight is sixty tons and its diameter twelve feet.

Some Bell Towers of the British Isles

Big Ben is one of the largest bells in England. Located in the Clock Tower of the Houses of Parliament, it weighs thirteen tons and the tone can be heard all over London. In the spring of 1925 Big Ben was heard in New York (via radio) for the first time.

What some claim to be the best bell in England, Great Paul, hangs in St. Paul's Cathedral, London, and weighs more than sixteen tons. This cathedral has always been famous for its bells.

Other Famous Bells

The most famous bell tower in Italy is near the Cathedral at Florence. This beautiful campanile was built by Giotto in 1334 and richly decorated with marble. Rusk, in his "Lamps of Architecture," says, "Characteristics of power and beauty exist in more abundance in this campanile than in all others." The round campanile of Pisa (Leaning Tower of Pisa), was begun in 1174 and finished in 1350. It is one hundred and seventy-nine feet high. Galileo tried his experiments regarding the laws of gravitation from the top of this tower. The

clanging position served his purpose well. A plumb line, lowered to the ground from the belfry (top story), reaches the ground about thirteen feet from the base of the tower.

Nowhere in the world are there to be found more beautiful bell towers than in Italy, the home of the first church bells. In Venice, another beautiful tower, is three hundred and twenty-five feet high.

The bell of Monserrat, near Barcelona, Spain, of beautiful circular bronze, weighs 13,000 pounds. It bears a double inscription—the upper one being dedicated to the honor of God, the Virgin Mary, and all saints, and the lower inscription dedicated to Saints Sylvester and Cajetan, by Salvador and Francis Anthony of Monserrat. Italian campaniles and Spanish turrets are also used for alarms.

America's Great Singing Towers

The highest bell tower in the world in 1899 was and still is the Metropolitan Tower in New York. It is seven hundred feet high and has a peal of four bells. The largest bell is inscribed: "A new commandment I give unto you—that ye love one another." The Westminster Peal, or Cambridge Quarters, that New Yorkers hear from this tower, is becoming more popular in the United States than any other peal. It is based on one of Handel's themes. The sound of this peal can be heard many miles at sea. The bells are tuned to the keys of D-flat, E-flat, F-flat, and G. One of the earliest bells in the New World was imported for Philadelphia by William Penn and hung in Town Hall in 1683. The original bells of Trinity Church, New York, were cast in England in 1700 and were a gift from Queen Anne.

A chime of eight bells was ordered from England for the Church of Boston, in 1744. They have mingled their voices with every popular ovation for over two centuries. In 1864 the bells were overhauled and a trade in bells and bell-ringers revealed the volume and sweetness of their sound. Because of the shortage of bell-ringers, a society was formed in 1864, which became extremely popular. The members were from the nobility, or were college students. Robert Southey said, "Great are the mysteries of bell-ringing, and this may be said to be in its prime; that of all the de-

vices man has sought out for obtaining distinction, by making a noise in the world, it is the most harmless."

The famous Liberty Bell in Independence Hall, Philadelphia, was cast three times. To commemorate the fiftieth anniversary of the chartering of Pennsylvania, Robert Charles, then in London, was commissioned by order of the Assembly for the State House, Province of Pennsylvania, to procure a bell of two thousand pounds, to cost one hundred pounds sterling. The bell arrived in August, 1752. Engraved on it is "Proclaim liberty throughout all the land, unto all the inhabitants thereof." (Lev. XXV, 10). The second casting was made in Philadelphia, after copper had been added to reduce its brittleness. Dissatisfied with the ring, State officials again ordered it to be remade in April, 1753, and rehung in June of that year, where it rang the good tidings of the Declaration of Independence in 1776.

Harvard University had a bell turret as early as 1643 and the antique chapel bell at Yale University was described as "about as good a bell as a far can be with a sheep's tail for a clapper." Now, all the principal universities have chime towers. The one at the University of California is the largest in California, and the one at the University of California at Berkeley is the largest in the world. Many city halls have clock towers with chimes.

The Columbian Liberty Bell, exhibited at the Chicago World's Fair of 1893, had a curious history. This duplicate Liberty Bell had all sorts of "tone sweeteners" thrown into the melting pot. There was a copper kettle belonging to Thomas Jefferson, a surveyor's chain of George Washington, the keys to Jefferson Davis' home, Simon Bolivar's watch chain, humbles from Revolutionary War days, two lead balls from the Civil War, which had met in mid-air and made a perfect U for Union, and last of all, two hundred thousand pennies contributed by children from every state in the Union. Its tone was satisfactory, but Chester Mancey says, "They were plenty capable about the mixture." The bell was purchased by the Daughters of the American Revolution and was re-bellied the Memorial Bell Tower at Valley Forge.

The chimes in St. Michael's Church, Charleston, South Carolina, have been the subject of much controversy. Cast in London and installed in St. Michael's in 1764. When the British evacuated Charleston in the Revolutionary War, they took possession of these bells

and carried them to England. A merchant of Charleston, who went to London, bought them and had them sent home. When they were rehung in the belfry, there was great rejoicing that the city had its voice again. But the bells' adventures had only begun. In 1823, two of them were cracked. After local workmen were unable to fix them, they made their second journey to England, and were recast in their original molds. In 1839 they were again hung in the bell tower and chimed until the time of the Civil War. The chimes were then taken down and moved to Columbia, South Carolina, to escape injury. This proved to be a great mistake, for during the occupation of Sherman's army the bells were burned in the fire of 1865. They were so loved by the people that the precious fragments were guarded and when the war was over they were again sent to London to be recast. In February 1867 the eight bells returned home to the steeple of St. Michael's, having crossed the Atlantic five times. On March 27, 1867, they rang out joyously the old tune, "Home again, home again, from a foreign land." Since then, they have passed unharmed through cyclones, earthquakes, and fires. At the close of the Eighteenth Century the bell tower narrowly escaped destruction by fire. It was saved by a courageous young Negro sailor who climbed to the top of the tower and tore off the blazing shingles. As a reward for his bravery he gave his mother a sum of money, and a fishing boat equipped with nets.

In our hurried glance at bells and bell towers of America we must not forget the fact that the bells of the world were built by the devout Spanish monks who had charge of the missions in California and the Southwest. The missions, seventy in all, have their own bells and bell towers. They were all different in design, and in their sheltered walls, flowers, and chimneys. No wonder they became such an oasis to the Indians, birds, and early settlers!

One of our most beautiful carillons is the Bok Singing Tower and Bird Sanctuary at Mountain Lake, Florida. Another Florida carillon is the Stephen Foster Memorial. It is sponsored by the Florida Federation of Music Clubs for three reasons. First, to honor the memory of the great American song writer. Second, the Federation wishes to show appreciation for the beautiful "Swanee" River which inspired the song, "Way Down Upon the Swanee River," adopted as Florida's state song in 1925. Third, to give Florida an amphitheater with a stage, a memorial shrine, a carillon which will play Stephen Foster songs, and a life size statue of Foster will be in the entrance to the building.

For five generations the Mancey family has been casting bells in the foundry at Troy, New York. According to Chester Mancey, bells cast by them now ring out the call to worship not only in America, but also in Australia, Syria, Bulgaria, British Guiana, Ceylon, Hawaii, Cuba, Mexico, New Zealand, Turkey, and variable freedom of the alloy, ball parks, and amateur shows! Several well correlated ideas such as "tuning" for pitch, exerting for flexibility, careful modulation for that sweet, forward quality and individual supervision, are the answer to any other needs. Even the most skeptical will agree that such care and well prepared methods could bring about only the best results. It is only the most ignorant could possibly condemn such proven facts.

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pride. One of the enormous bells in the Montreal Cathedral weighs fifteen thousand pounds. The first carillon bells in the United States was at Gloucester, Massachusetts, in 1622.

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Bells also were used for trade marks. Churchwardens' Gray's "Elegy in a Country Curfewyard" begins with: "The curfew tolls the knell of a parting day."

Shakespeare's "The Taming of the Shrew" has a scene where the Panacke Bell, which is rung on Shrove Tuesday at 8 P. M., when everyone is to refrain from eating pancakes during Lent. Here are a few couplets:

"Pancakes and fritters, say the bells of St. Peter's."

"Hark! I hear the Panacke Bell; fritters make a gallant meal!"

The Pudding Bell was rung immediately after service as a reminder to hurry home and prepare dinner.

All chiming ring out at Yuletide with Christmas songs that glorify the six days, perhaps the one most often heard is *Adante Fideles*.

A movement launched by Mr. Neil C. Miller, geologist of Elmore, Ohio, is well under way for erecting a Peace Bell Tower near the Memorial to the Unknown Soldier in Arlington National Cemetery, Virginia. This tower will house, in addition to the great Peace Bell, a double carillon, with a bell representing each of the fifty-four United Nations, together with radio equipment for transmitting the words of the world's peace.

This tower will be surrounded at night by a great pinnacle of light.

A bill H.R.1799 to authorize the appointment of a commission for this monument has been introduced in Congress by Homer A. Ramey. What a fine bill for musicians to back!

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Choral Singing for Children

(Continued from Page 184)

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Bells also were used for trade marks. Churchwardens' Gray's "Elegy in a Country Curfewyard" begins with: "The curfew tolls the knell of a parting day."

Shakespeare's "The Taming of the Shrew" has a scene where the Panacke Bell, which is rung on Shrove Tuesday at 8 P. M., when everyone is to refrain from eating pancakes during Lent. Here are a few couplets:

"Pancakes and fritters, say the bells of St. Peter's."

"Hark! I hear the Panacke Bell; fritters make a gallant meal!"

The Pudding Bell was rung immediately after service as a reminder to hurry home and prepare dinner.

All chiming ring out at Yuletide with Christmas songs that glorify the six days, perhaps the one most often heard is *Adante Fideles*.

A movement launched by Mr. Neil C. Miller, geologist of Elmore, Ohio, is well under way for erecting a Peace Bell Tower near the Memorial to the Unknown Soldier in Arlington National Cemetery, Virginia. This tower will house, in addition to the great Peace Bell, a double carillon, with a bell representing each of the fifty-four United Nations, together with radio equipment for transmitting the words of the world's peace.

This tower will be surrounded at night by a great pinnacle of light.

A bill H.R.1799 to authorize the appointment of a commission for this monument has been introduced in Congress by Homer A. Ramey. What a fine bill for musicians to back!

William Graham Rice, conceded to be the greatest authority on bell towers says, "In two more years America will have outstripped them all in Bells and Bell Towers."

Choral Singing for Children

(Continued from Page 184)

discussed method and in already proven ideas! Here is the answer to a voice teacher's prayer for the ideal pupil material.

Only the director who has never known a complete "success experience" with the Children's Chorus will advocate "saving" the child voice; in my experience as a director of the all-ages, all-grades, and amateur shows! Several well correlated ideas such as "tuning" for pitch, exerting for flexibility, careful modulation for that sweet, forward quality and individual supervision, are the answer to any other needs. Even the most skeptical will agree that such care and well prepared methods could bring about only the best results. It is only the most ignorant could possibly condemn such proven facts.

THE CHIMES OF NOTRE DAME CATHEDRAL AT MONTREAL, ARE FINE AND DESERVING OF

pride. One of the enormous bells in the Montreal Cathedral weighs fifteen thousand pounds. The first carillon bells in the United States was at Gloucester, Massachusetts, in 1622.

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THE COVER FOR THIS MONTH—Beethoven is such a gigantic figure in music that any effort here to give a brief supplement to the Beethoven portrait cover on this issue could be very inadequate.

In the great mass of literature on Beethoven, various numbers mentioned verify the fact that a favorite recreation of this great master of music was to take walks by himself. Because of his habit of walking about Vienna, it is not surprising for such a "legend" as Beethoven's passing the home of a blind girl and being inspired to enter her home and improvise for her, these improvisations resulting in his Sonata, Op. 27, No. 2, which is known the world over as the "Moonlight" Sonata.

More authentic, however, seems to be the association of the Countess Julietta Guicciardi with the creation of this Sonata. As the story goes, Beethoven always was affected with the melody that began to take away his hearing when on a summer evening in 1802 he had walked clear out into the suburban section of Vienna where he paused beside a villa in which some of the Viennese elite were enjoying a social gathering. Some of the guests chancing to look out saw Beethoven in the moonlight and in full respect for his genius they prevailed upon him to come in and play for them. Among the guests was the charming young heiress, Julietta, for whom Beethoven secretly but furiously cherished a great love. At their request he seated himself at the piano and improvised. Later, when the "Sonata, quasi una Fantasia," Opus No. 2, appeared, it was dedicated to Countess Julietta Guicciardi, some of those present at the villa on that summer night in 1802 recognized in this the same sunny, joyous message he had played at the gay gathering.

Beethoven died in Vienna, March 26, 1827, a world-renowned figure who had started his musical career early in Bonn-on-Rhine where he had been born, December 16, 1770.

THE MONTH OF MARCH REMINDS—It is when the calendar currently is showing the month of March music teachers and other active music workers are reminded that the so-called music season is fast "marching" to a close. March reminds that it is time to complete plans for spring and close of the season pupil retreats, and other active music workers in their various fields of endeavor know that March reminds that there are not too many weeks ahead in which to complete all the music undertakings which there is a desire to carry through before warm summer days break up musical groups and leave audiences only for outdoor presented programs.

Whatever may be the musical needs of which March reminds you, there is always help in obtaining suitable material. The reliable music service of the THOROPEX PRESS CO. Through this service you can obtain not only suggestions on suitable material, but by asking for a selection of such material as will meet the needs you describe for examination, you may examine and choose the right things at your own convenience at the very lowest prices. Simply explain your needs and ask for a selection of material with the privilege of returning unused music, in the note you send off today to THOROPEX PRESS CO., 1712 Chestnut Street, Philadelphia 1, Pa. Our expert Selection Department will make every effort to send the right publications to meet your requirements.

PUBLISHER'S NOTES

A Monthly Bulletin of Interest to all Music Lovers

March, 1948

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American Negro Songs—For Mixed Voice Soloists.....**20**

Basic Studies for the Instruments of the Orchestra.....**25**

The Child Technically—Childhood Days of Famous Composers.....**25**

Eighteen Studies for Study and Style—For Piano.....**25**

Gems from Gilbert and Sullivan—Arranged for Piano.....**25**

How to Memorize Music.....**20**

In Nature's Paths—Some Piano Solos for Young People.....**25**

Keyboard Approach to Harmony.....**25**

Lighter Moods at the Organ—With Hammond Registration.....**25**

Little Rhymes to Sing and Play—For Piano.....**20**

More Once-Upon-a-Time Stories of the Great Music Masters—For Young People.....**25**

Music Made Easy—A Work Book.....**20**

My Everyday Hymn Book—For Piano.....**20**

Noah and the Ark, A Story with Music for the Piano.....**25**

Short Chorus—Young People Like to Sing.....**25**

Sonata's Famous Marches—Arranged for Piano Solo.....**25**

KEYBOARD APPROACH TO HARMONY, by Margaret Lowry—This harmony method for beginners presents a new approach which the author calls a "singing and playing" system—which should appeal to high school or college classes in harmony. It introduces its subject matter, chord by chord, in piano notation rather than in the commonly used four-part voice writing. The author, a member of the music faculty of Queens College, Flushing, N. Y., has seen the need for just such a method in her teaching and has developed this system through her own practical experience. Liberal illustrations are given from Mozart, Haydn, Beethoven, Chopin, and other masters, in addition to material from folk song sources.

Every Pressing need for harmony will want a reference copy of this important book in the low Advance of Publication Cash Price of 75 cents, postpaid.

SOUSA'S FAMOUS MARCHES, Arranged for Piano Solo by Henry Levine—Advance of this book has been literally pouring in. Now for the first time, because of the lifting of certain restrictions, the covers of a single book will embrace playable arrangements of the most famous Sousa marches: *The Stars and Stripes Forever; El Capitán; King Cotton; The Liberty Bell; Summer Fidelity; Washington Post; The Thunder; High School Cadets; Marching Bands; and three others.* All transcriptions are by the expert arranger, Henry Levine.

One copy may still be ordered at the special Advance of Publication Cash Price of 70 cents, postpaid.

BASIC STUDIES FOR THE INSTRUMENTS OF THE ORCHESTRA, by Transmitt Rahner—This new work offers excellent study and practice for students having some playing knowledge of their instruments. It is not a conventional orchestra method, but a series of studies including scales, intervals, arpeggios, rhythm, dynamics, etc. Students will enjoy the "Time Teachers" as well as pieces including:

These studies will be published for Violin, Viola, Cello, Bass, Flute-Oboe, Clarinet-Tromp., F. Horn, E-flat Horn and Saxophone, Trombone—Baritone, Tuba, and Conductor's Score. Individual attention is given to the strings and the Conductor's Score contains many helpful suggestions for the teacher.

Single copies of the parts may be ordered now at the special Advance of Publication Cash Price, 25 cents for each instrument, and 30 cents for the Conductor's Score, postpaid. Please mention parts desired when ordering.

IN NATURE'S PATHS, Some Piano Delights for Young People—This book contains pieces with nature titles included in the book will provide the teacher and pupil with much suitable recital and recreational material. The contents offer a wide range of variety in mood, tempo and also many figures which will help build the pupil's technique. The contents are of great interest to the beginner.

Prior to publication, single copies of the book may be reserved at the special Advance of Publication Cash Price, 40 cents, postpaid.

LIGHTER MOODS AT THE ORGAN, with Hammond Registration—This new publication of the Thoropec Press will be an addition to the list of cloth-bound albums which includes *The Organ Player's Organ Repertoire*, *The Church Organist's Organ Repertoire*, *Organ Variations*, etc. The contents of the book are of easy and medium grade of difficulty and are not duplicates of any previous volume of organ music. The registrations are for both Hammond and standard organs.

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MY EVERYDAY HYMN BOOK, For Piano, by Ada Richter—Probably the best known book of its kind is Ada Richter's *My Own Hymn Book* with its piano arrangements of favorite hymns in the second grade, and some even easier. Now there has been created a demand for a similar book of equally well-known hymns. This new book not only presents such pieces but it also contains effective arrangements of hymns specially written for and sung by children, such as: *Father, Lord Jesus, Children of the Heavenly King; I Thank When I Hear That Sweet Story; God, Make My Life a Little Light; and Saviour, Like a Shepherd Lead Us.* The text of the first copies of this useful volume may be sent to the publisher now.

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THE CHILD TSCHAIKOWSKY, Childhood Days of Famous Composers, by Louise Ellsworth and Ruth Hampton—The books in this series have been warmly welcomed by teachers and pupils, the correlation of story and music serving to make lessons more interesting. In this new book, the childhood of the music world's most especially attractive, There are simplified excerpts from the *Pathétique Symphony; Marche Slave; Piano Concerto, No. 1*; and the beloved *Swan Lake*. The music included is as included as an easy dust. A selected list of Tschaiowsky recordings also is given.

Orders may be placed now for single copies at the special Advance of Publication Cash Price, 20 cents, postpaid.

NOAH AND THE ARK, A Story with Music for Piano, by Ada Richter—Departing from the custom of basing her *Stories with Music* on fairy tales, Ada Richter here has drawn upon the Bible. The engaging story matter gives her unusual opportunity for musical description and attractive tunes in the early grades. Texts accompany some of the music, and there are the drawing illustrations, which pupils will enjoy.

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HOW TO MEMORIZE MUSIC, by James Francis Cooke—Here is a work for everyone wishing to establish a direct road to the memory of music. It contains an important contribution to the limited material on the subject, this book testifies anew to the author's wide range of musical interest and to his constant resourcefulness in dealing with educational problems.

In this new book Dr. Cooke, editor of *The Truax*, emphasizes practical theories on music retention, and deals with the best methods of applying the special feature is the inclusion of practical suggestions from such notables as Harold Bauer, Rudolph Ganz, Percy Grainger, Joseph Hoffman, Ernest Ignatoff, Philip Harnett, and Morris Rosenthal. The chapter headings cover such subjects as: *I Simply Cannot Memorize; Playing by Heart; Practical Steps to Memorization; A Symposium on Memorizing; and Remember to Forget.*

Orders for single copies of this book are being received now at the special Advance of Publication Cash Price, 80 cents, postpaid.

SHORT CLASSICS YOUNG PEOPLE LIKE, For Piano, Compiled and Edited by Ed Ketterer—As a thorough teacher, who recognizes the value to her pupils of an acquaintance with the classics, will be delighted with this volume. As it contains thirty-five short numbers, graded from two to four, the pieces may be assigned gradually as supplementary material in the pupil's course of study. The contents of this book were selected as a result of their popularity with Miss Ketterer's own pupils over the course of several years.

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